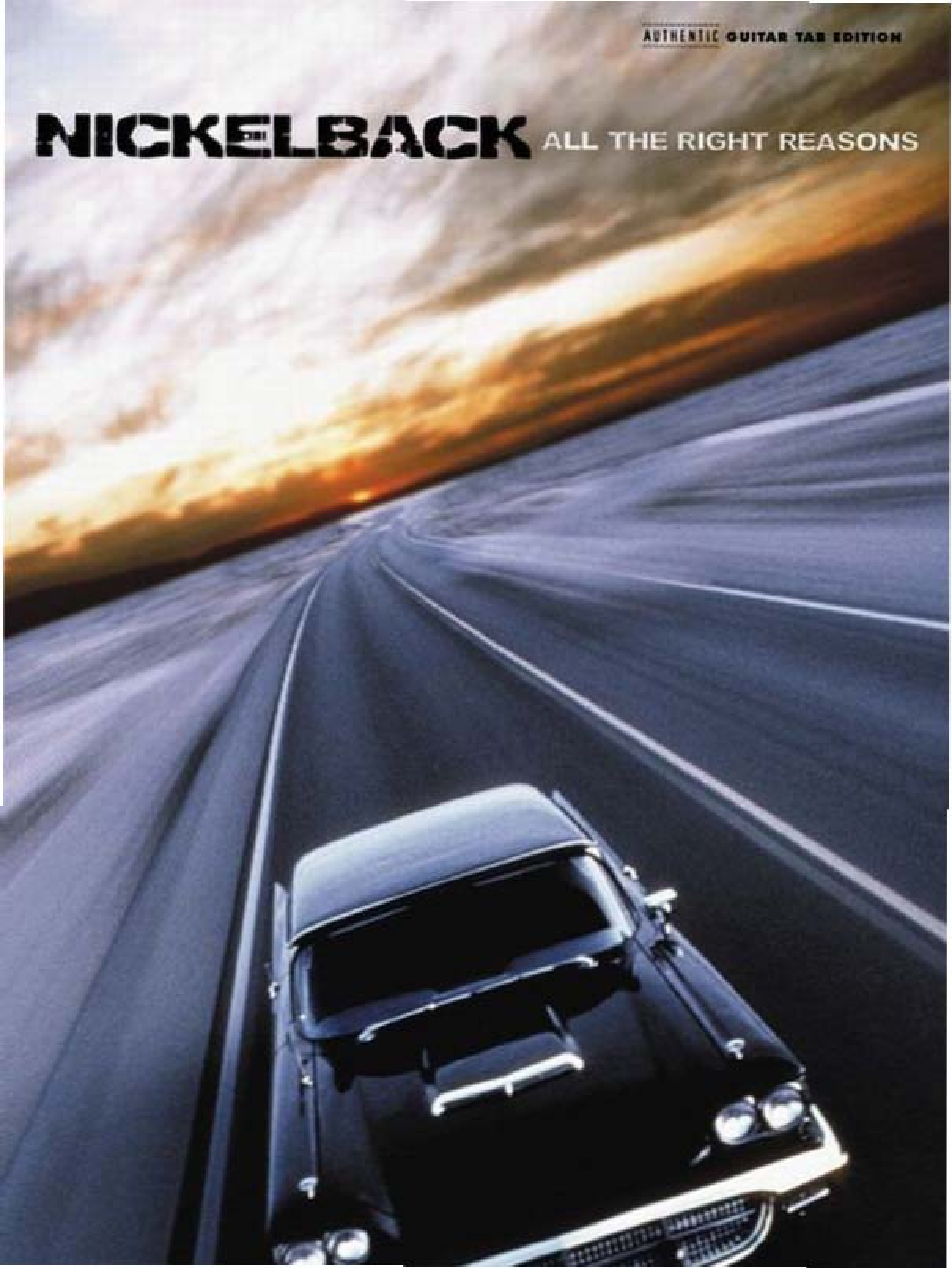
AUTHENTIC GUITAR TAB EDITION

NICKELBACK

ALL THE RIGHT REASONS





CONTENTS

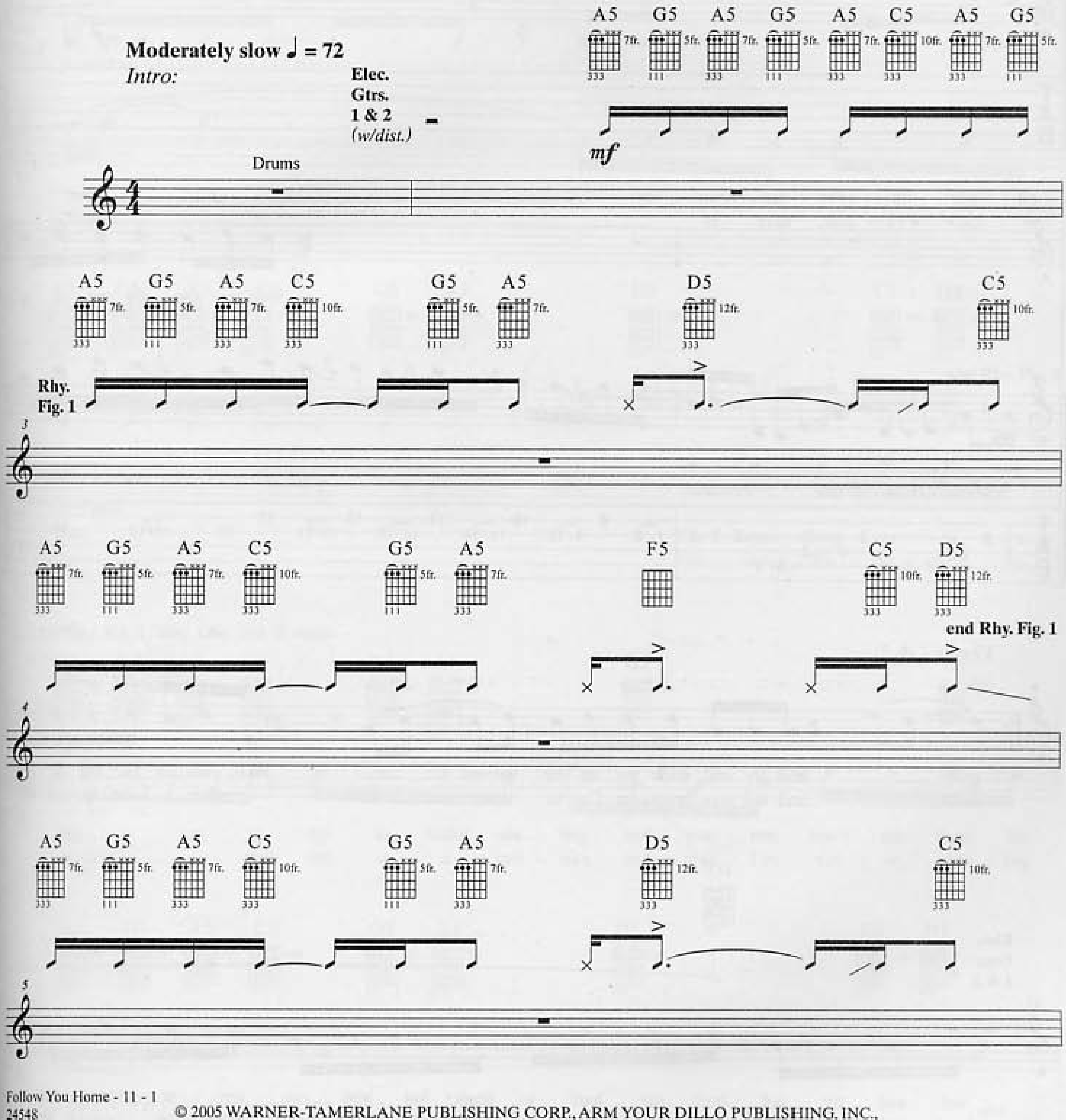
FOLLOW YOU HOME

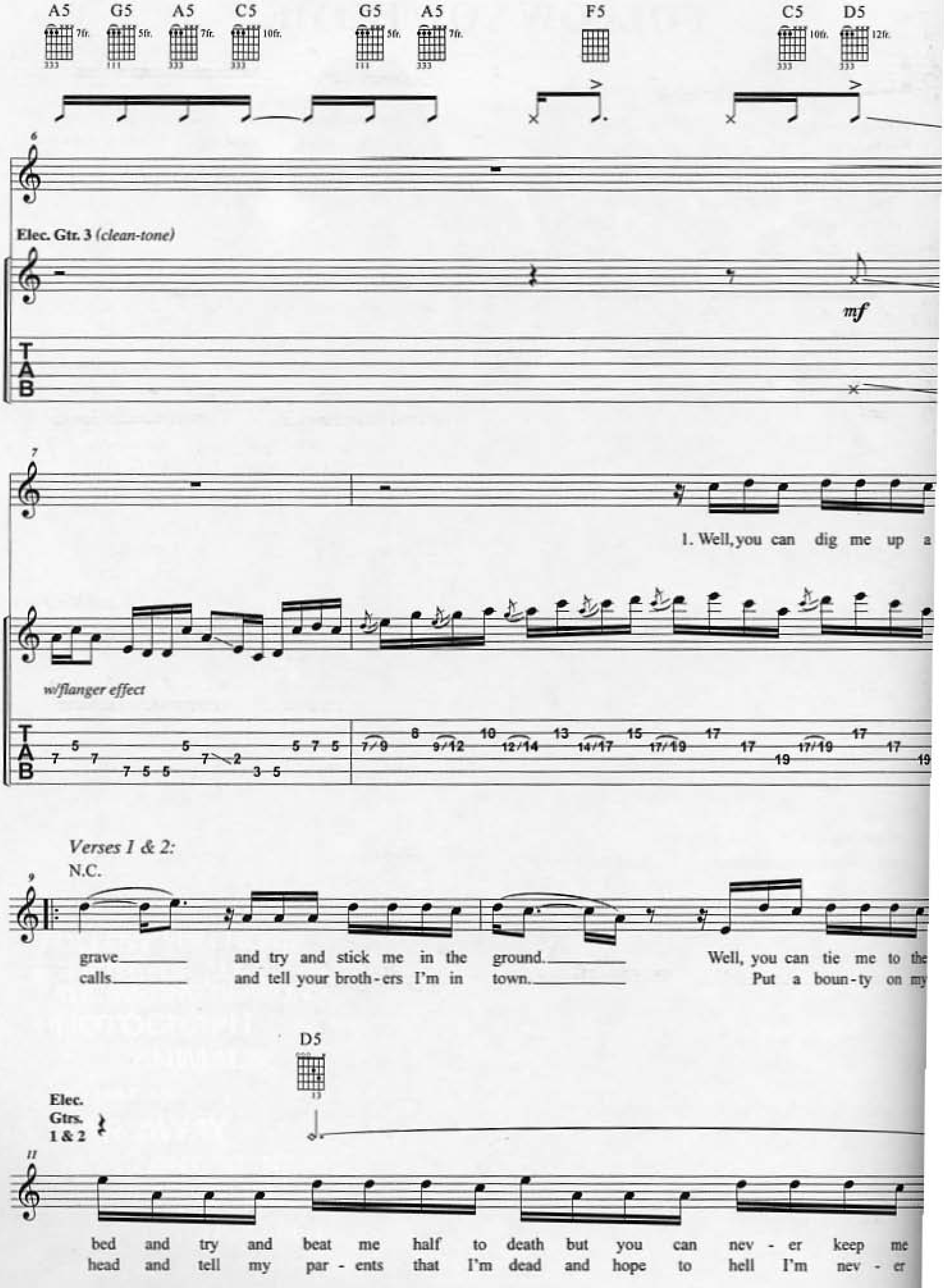
Elec. Gtrs. 1, 2, & 3 in Drop D, down one whole step:
⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = D

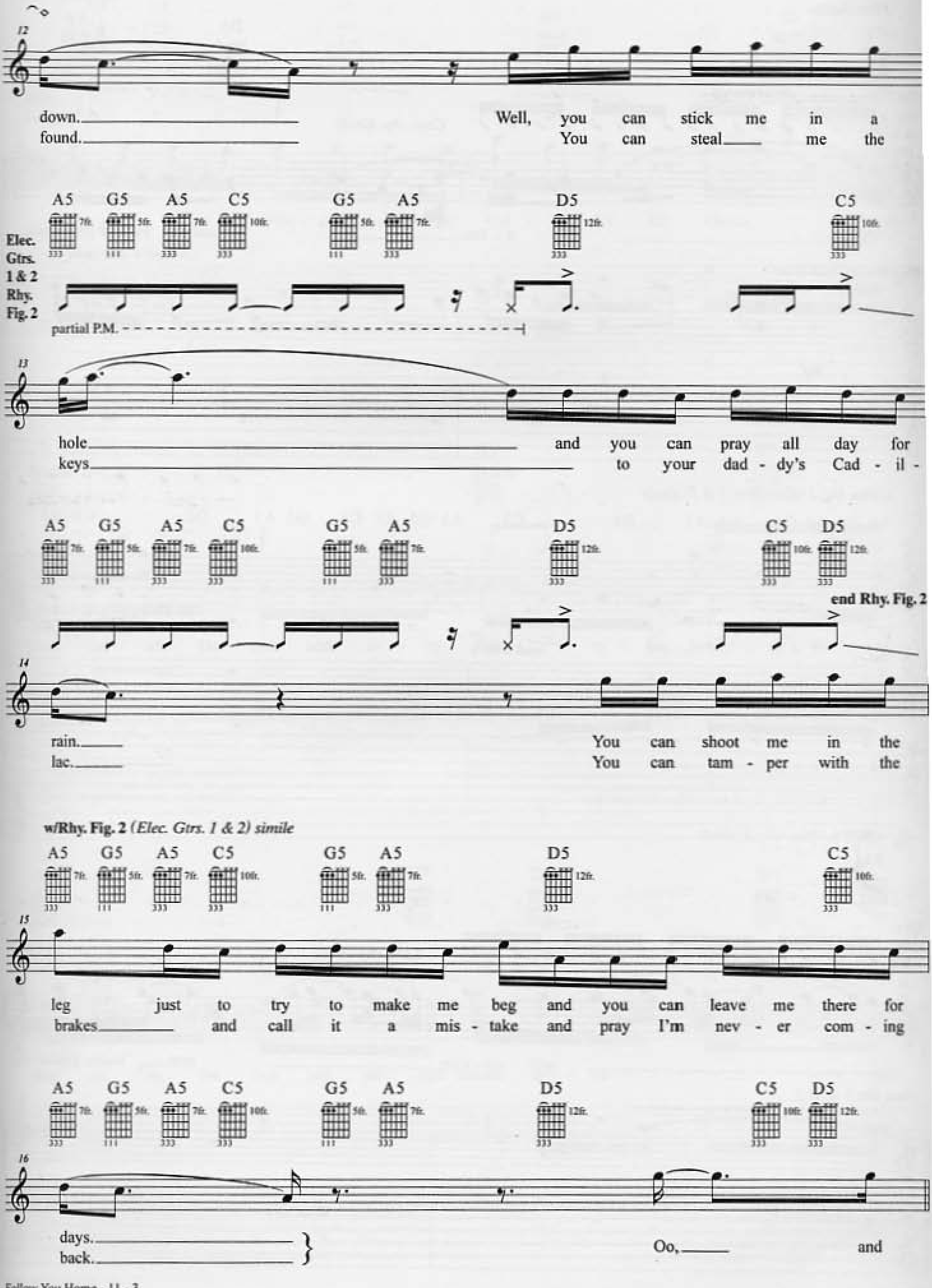
Elec. Gtr. 4 tune down one whole step:
⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D

Elec. Gtr. 5 Open G tuning
⑥ = D ③ = G
⑤ = G ② = B
④ = D ① = D

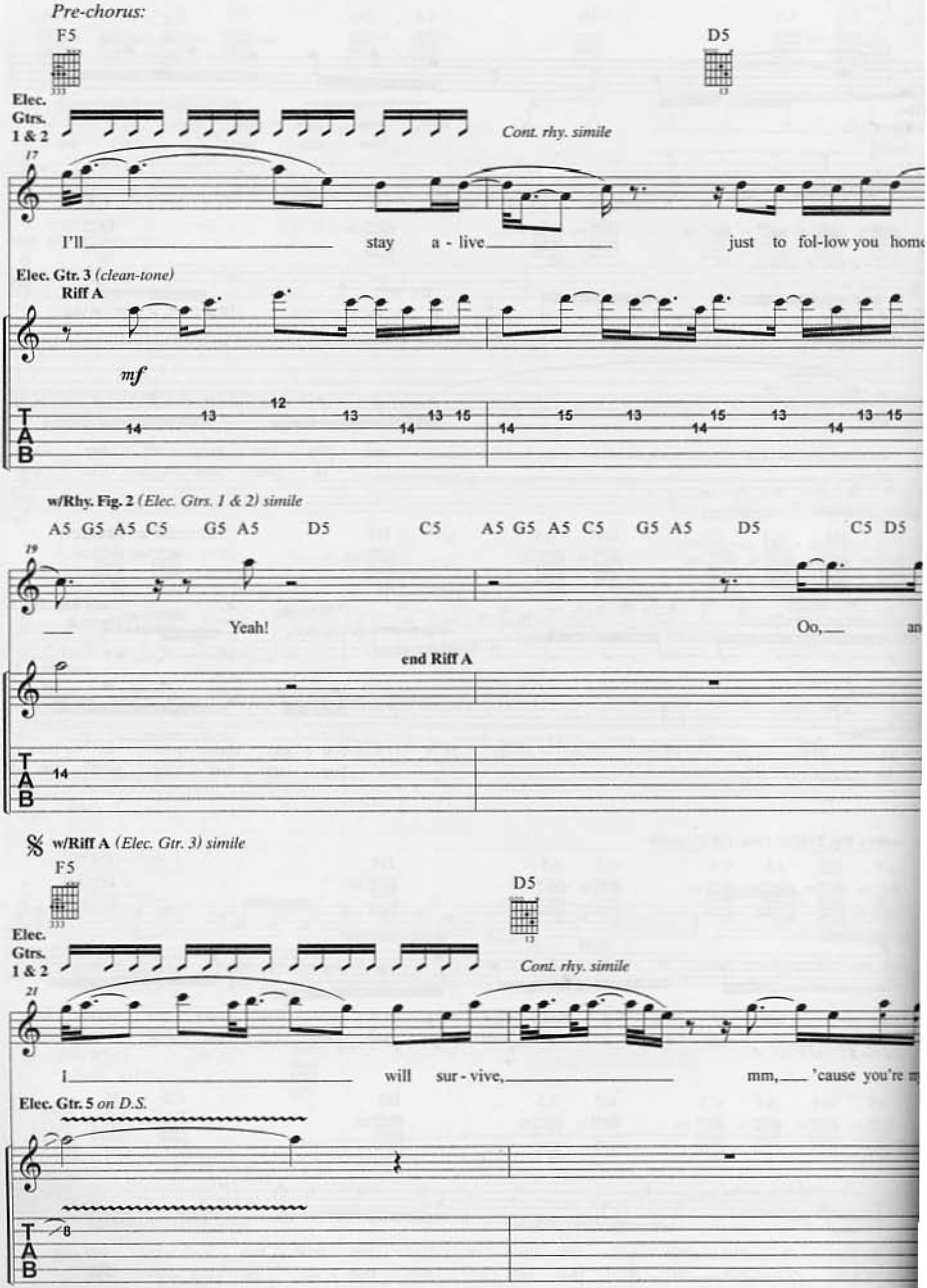
Lyrics by CHAD KROEGER
Music by NICKELBACK
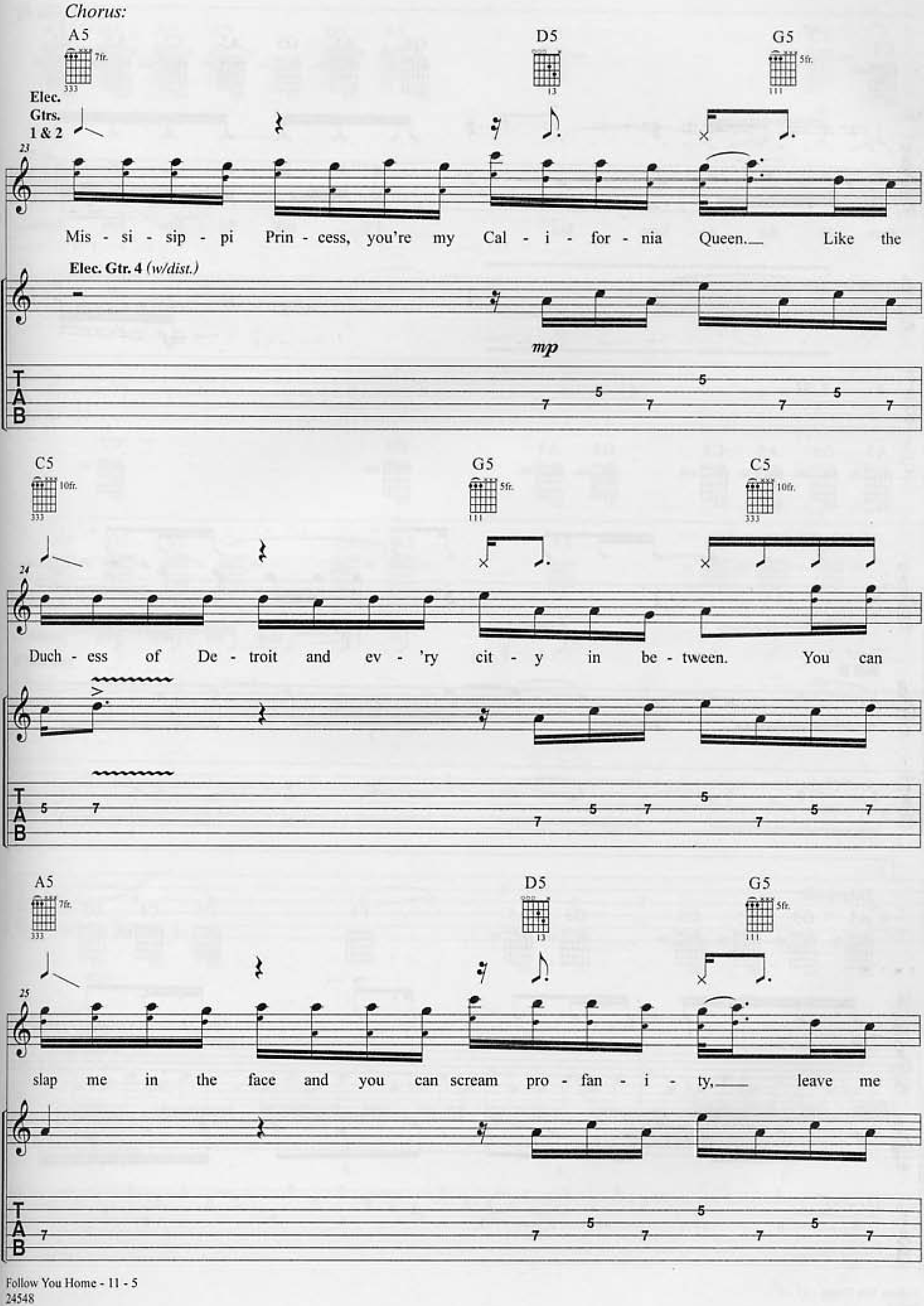


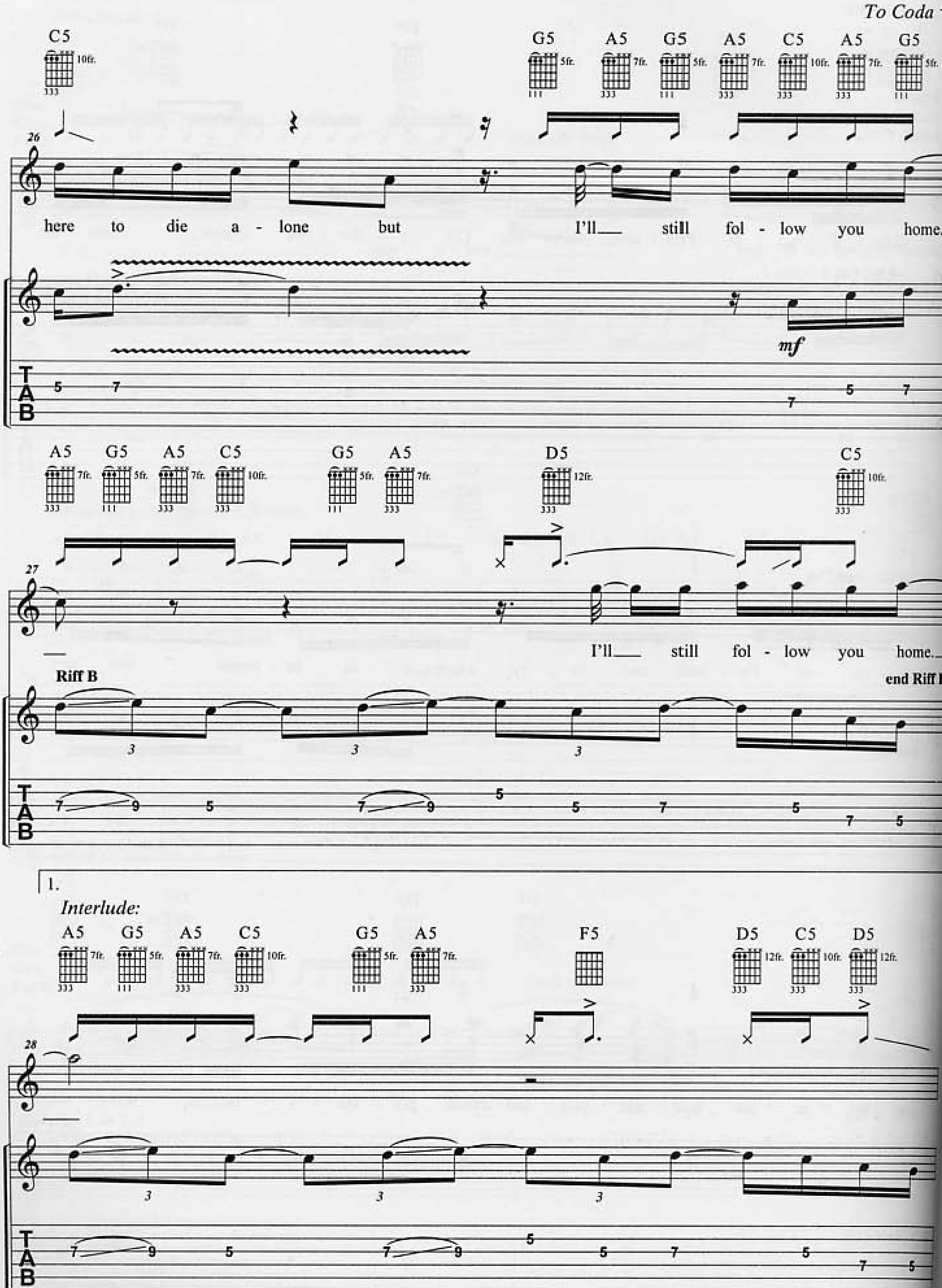

A5 G5 A5 C5 G5 A5 F5 C5 D5
Elec. Gtr. 3 (clean-tone)
mf
1. Well, you can dig me up a
w/flanger effect
Verses 1 & 2:
N.C.
grave and try and stick me in the ground. Well, you can tie me to the
calls and tell your broth-ers I'm in town. Put a boun-ty on my
D5
Elec. Gtrs. 1 & 2
bed and try and beat me half to death but you can nev - er keep me
head and tell my par - ents that I'm dead and hope to hell I'm nev - er

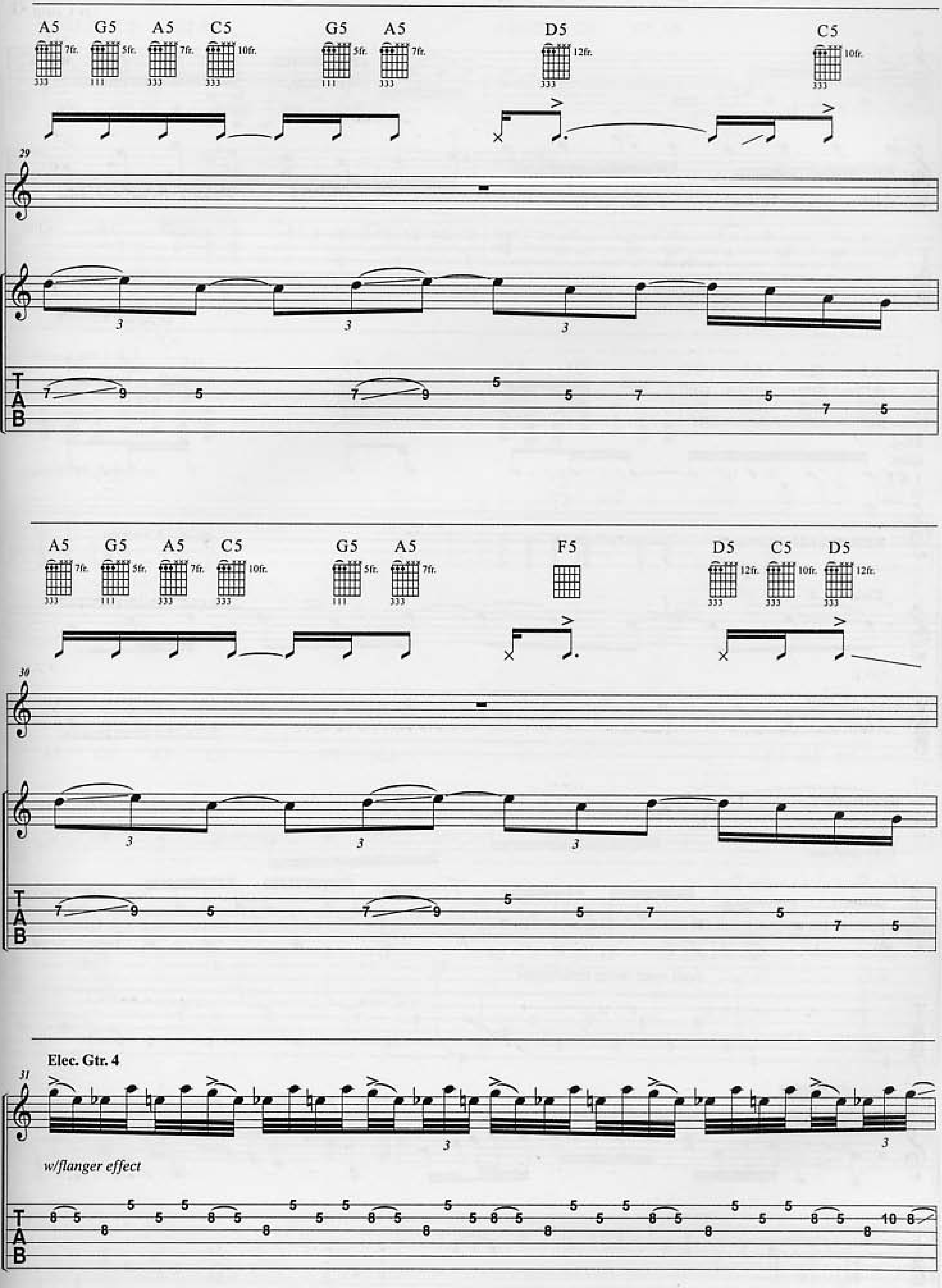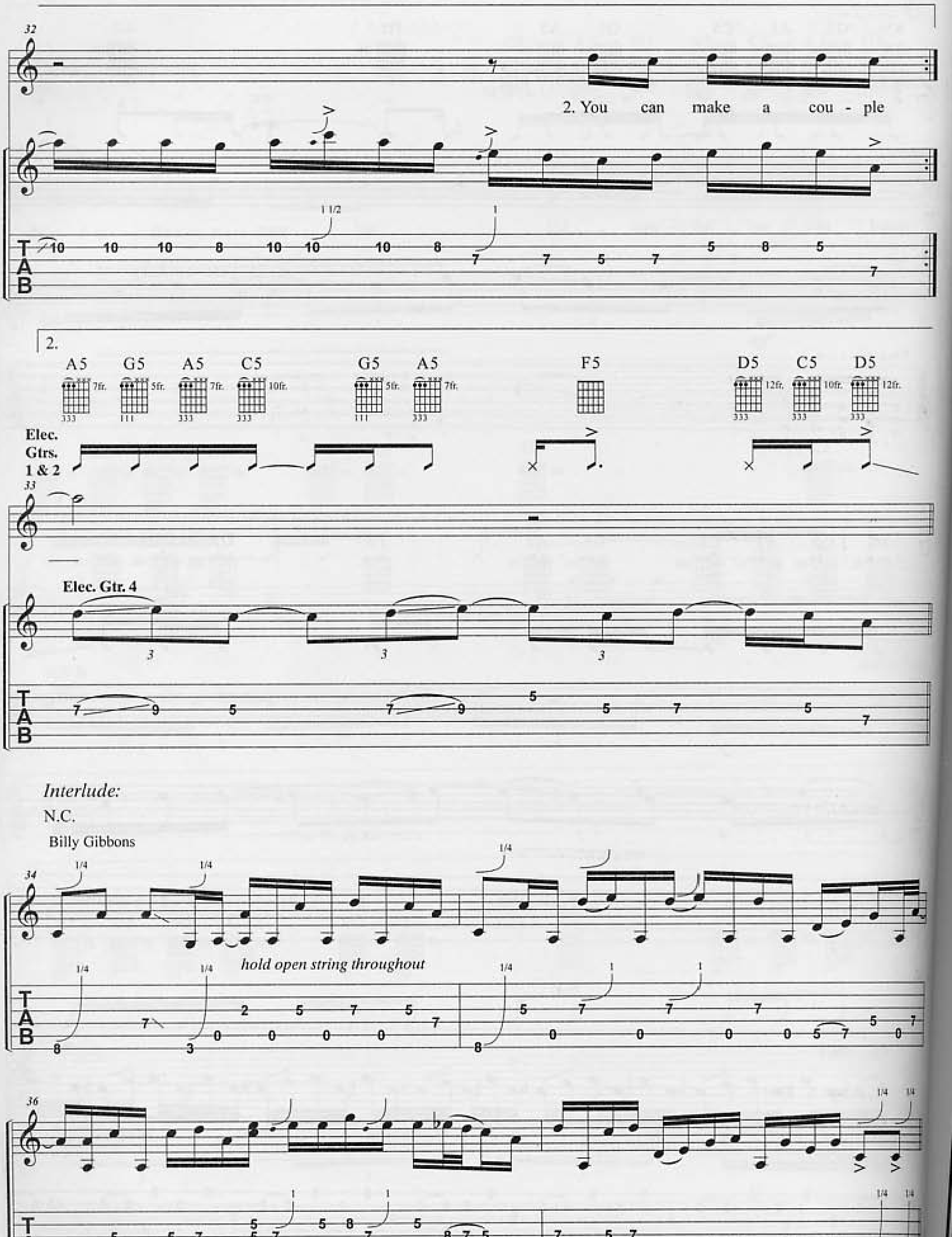


12
down.
found.
Well, you can stick me in a
You can steal me the
A5 G5 A5 C5 G5 A5 D5 C5
7fr. 5fr. 7fr. 10fr. 5fr. 7fr. 12fr. 10fr.
Elec. Gtrs. 1 & 2
Rhy. Fig. 2
partial P.M.
13
hole and you can pray all day for
keys to your dad - dy's Cad - il -
A5 G5 A5 C5 G5 A5 D5 C5 D5
end Rhy. Fig. 2
14
rain.
lac.
You can shoot me in the
You can tam - per with the
w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile
A5 G5 A5 C5 G5 A5 D5 C5
15
leg just to try to make me beg and you can leave me there for
brakes and call it a mis - take and pray I'm nev - er com - ing
A5 G5 A5 C5 G5 A5 D5 C5 D5
16
days.
back.
Oo, and
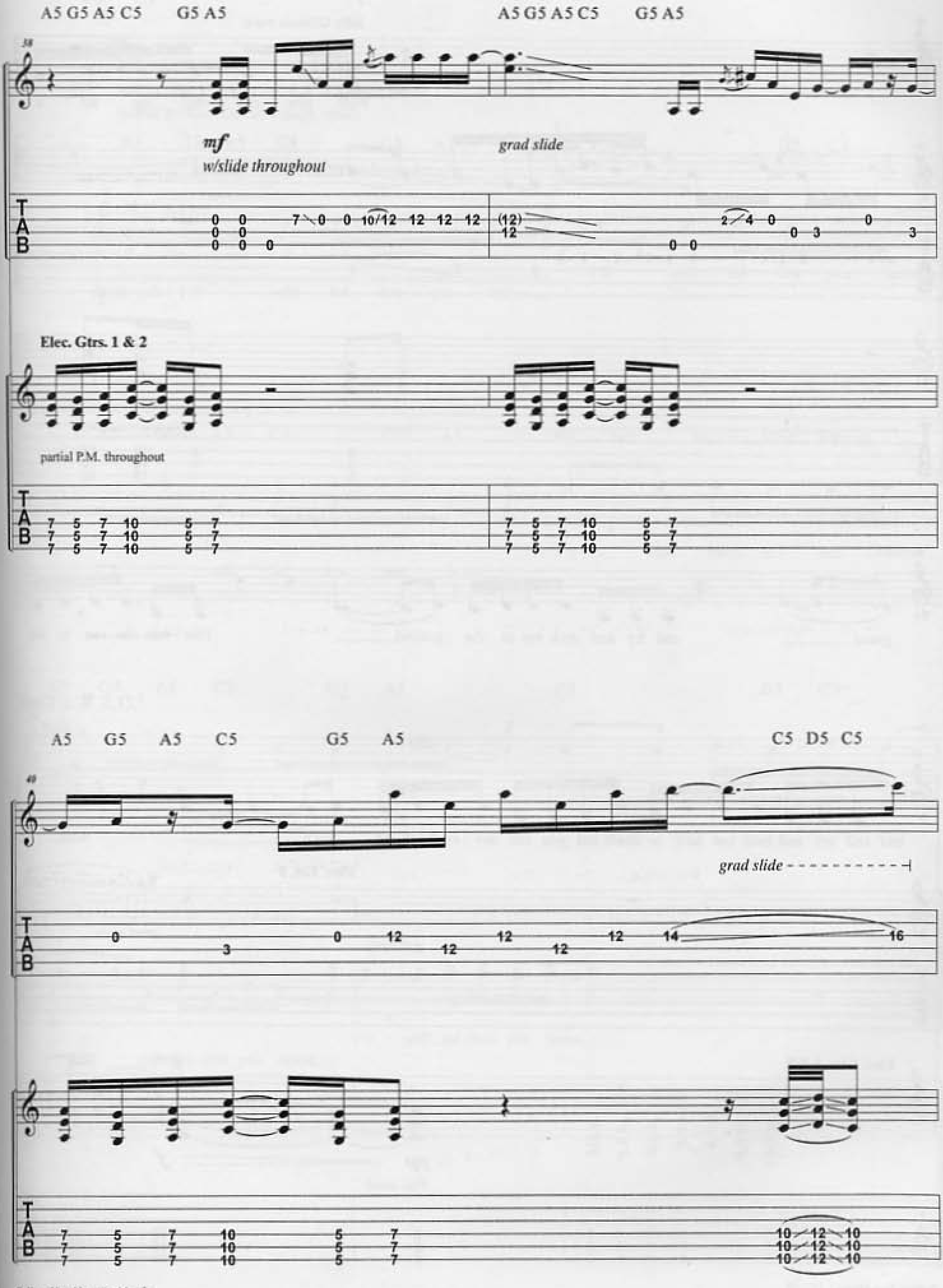

Pre-chorus:
F5
D5
Elec. Gtrs. 1 & 2
Cont. rhy. simile
I'll stay a - live just to fol-low you home
Elec. Gtr. 3 (clean-tone)
Riff A
mf
w/Rhy. Fig. 2 (Elec. Gtrs. 1 & 2) simile
A5 G5 A5 C5 G5 A5 D5 C5 A5 G5 A5 C5 G5 A5 D5 C5 D5
Yeah!
Oo,
end Riff A
w/Riff A (Elec. Gtr. 3) simile
F5
D5
Elec. Gtrs. 1 & 2
Cont. rhy. simile
I will sur - vive, mm, 'cause you're
Elec. Gtr. 5 on D.S.
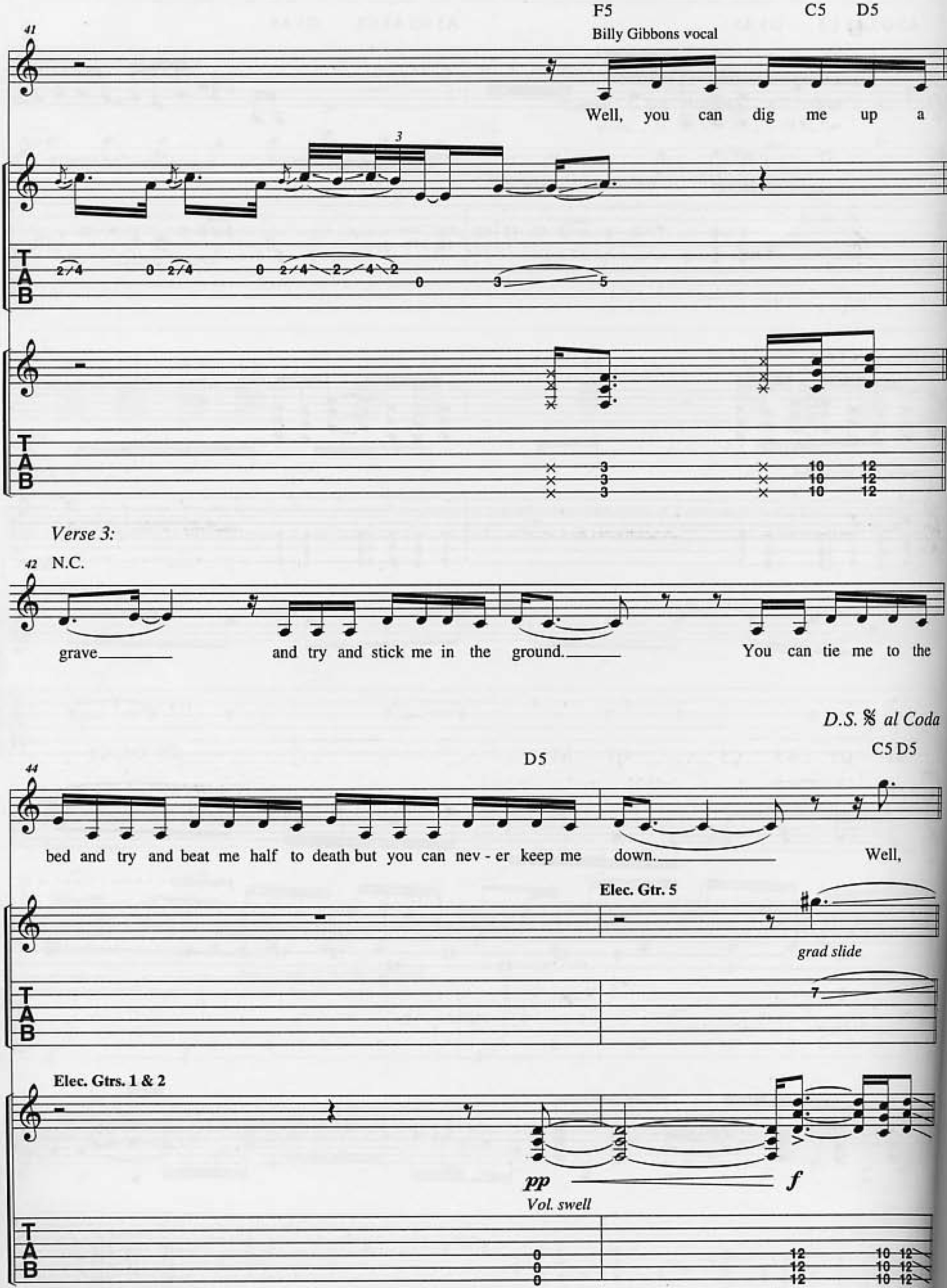

Chorus:
A5 7fr. D5 G5 5fr.
Elec. Gtrs. 1 & 2
23
Mis - si - sip - pi Prin - cess, you're my Cal - i - for - nia Queen. Like the
Elec. Gtr. 4 (w/dist.)
mp
C5 10fr. G5 5fr. C5 10fr.
24
Duch - ess of De - troit and ev - 'ry cit - y in be - tween. You can
A5 7fr. D5 G5 5fr.
25
slap me in the face and you can scream pro - fan - i - ty, leave me
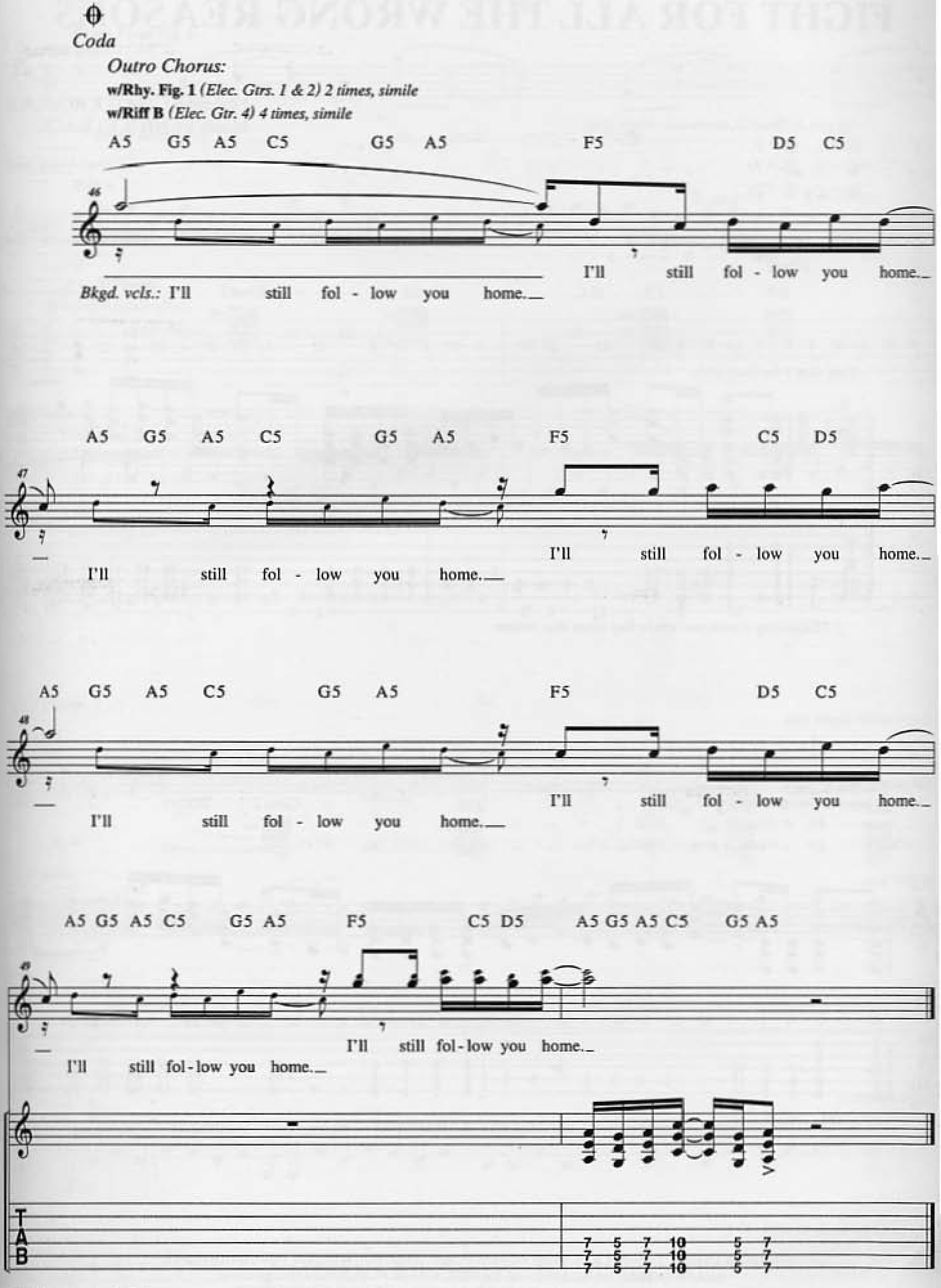

To Coda
C5 G5 A5 G5 A5 C5 A5 G5
here to die a - lone but I'll still fol - low you home.
mf
A5 G5 A5 C5 G5 A5 D5 C5
I'll still fol - low you home.
Riff B
end Riff B
1.
Interlude:
A5 G5 A5 C5 G5 A5 F5 D5 C5 D5


A5
G5
A5
C5
G5
A5
D5
C5
29
30
A5
G5
A5
C5
G5
A5
F5
D5
C5
D5
31
Elec. Gtr. 4
w/flanger effect


32
2. You can make a couple
1 1/2
1
2.
A5 G5 A5 C5 G5 A5 F5 D5 C5 D5
7fr. 5fr. 7fr. 10fr. 5fr. 7fr. 12fr. 10fr. 12fr.
Elec. Gtrs. 1 & 2
33
Elec. Gtr. 4
Interlude:
N.C.
Billy Gibbons
34
hold open string throughout
36


A5 G5 A5 C5 G5 A5
A5 G5 A5 C5 G5 A5
38
mf
w/slide throughout
grad slide
Elec. Gtrs. 1 & 2
partial P.M. throughout
A5 G5 A5 C5 G5 A5
C5 D5 C5
40
grad slide


F5
Billy Gibbons vocal
C5 D5
41
Well, you can dig me up a
3
2/4 0 2/4 0 2/4 2 4 2 0 3 5
3 3 3 10 10 10 12 12 12
Verse 3:
42 N.C.
grave and try and stick me in the ground. You can tie me to the
D.S. 𝄋 al Coda
C5 D5
D5
44
bed and try and beat me half to death but you can nev - er keep me down. Well,
Elec. Gtr. 5
grad slide
7
Elec. Gtrs. 1 & 2
pp
f
Vol. swell
0 0 0 12 12 12 10 12 10 12 10 12
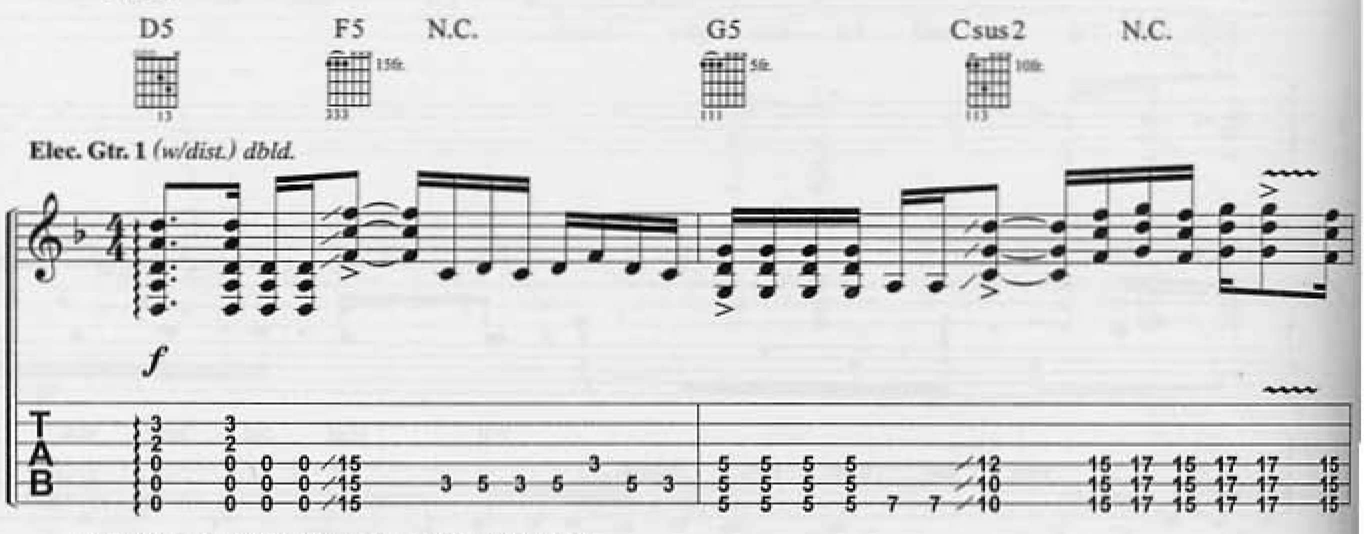

Coda
Outro Chorus:
w/Rhy. Fig. 1 (Elec. Gtrs. 1 & 2) 2 times, simile
w/Riff B (Elec. Gtr. 4) 4 times, simile
A5 G5 A5 C5 G5 A5 F5 D5 C5
I'll still fol - low you home.
Bkgd. vcls.: I'll still fol - low you home.
A5 G5 A5 C5 G5 A5 F5 C5 D5
I'll still fol - low you home.
I'll still fol - low you home.
A5 G5 A5 C5 G5 A5 F5 D5 C5
I'll still fol - low you home.
I'll still fol - low you home.
A5 G5 A5 C5 G5 A5 F5 C5 D5 A5 G5 A5 C5 G5 A5
I'll still fol-low you home.
I'll still fol-low you home.
T
A
B

FIGHT FOR ALL THE WRONG REASONS
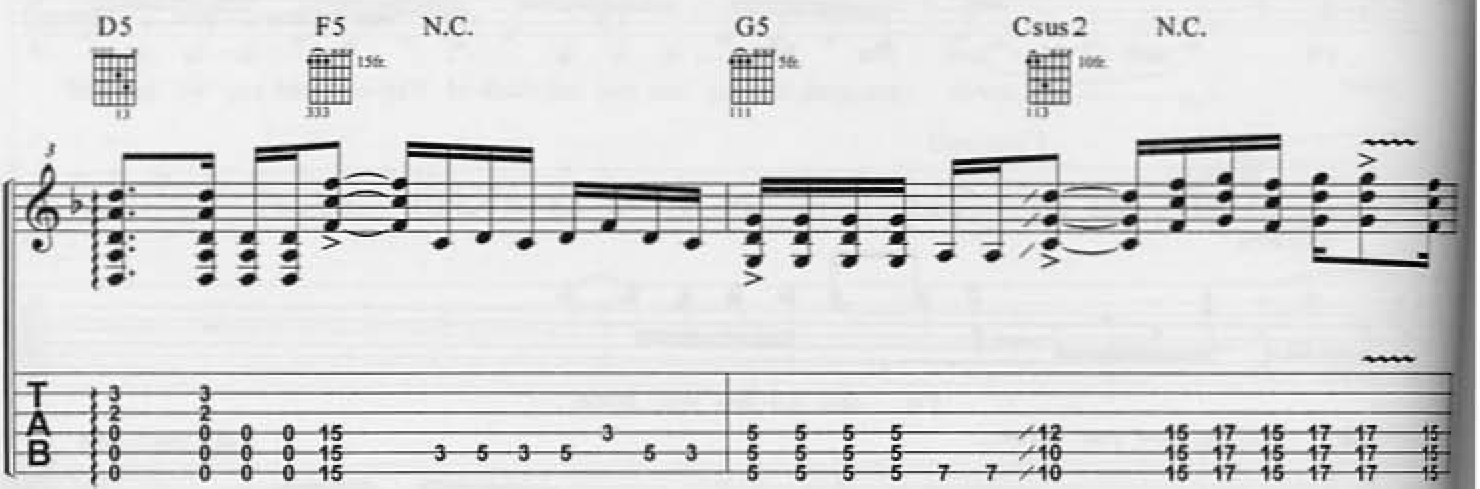
Lyrics by CHAD KROEGER
Music by NICKELBACK
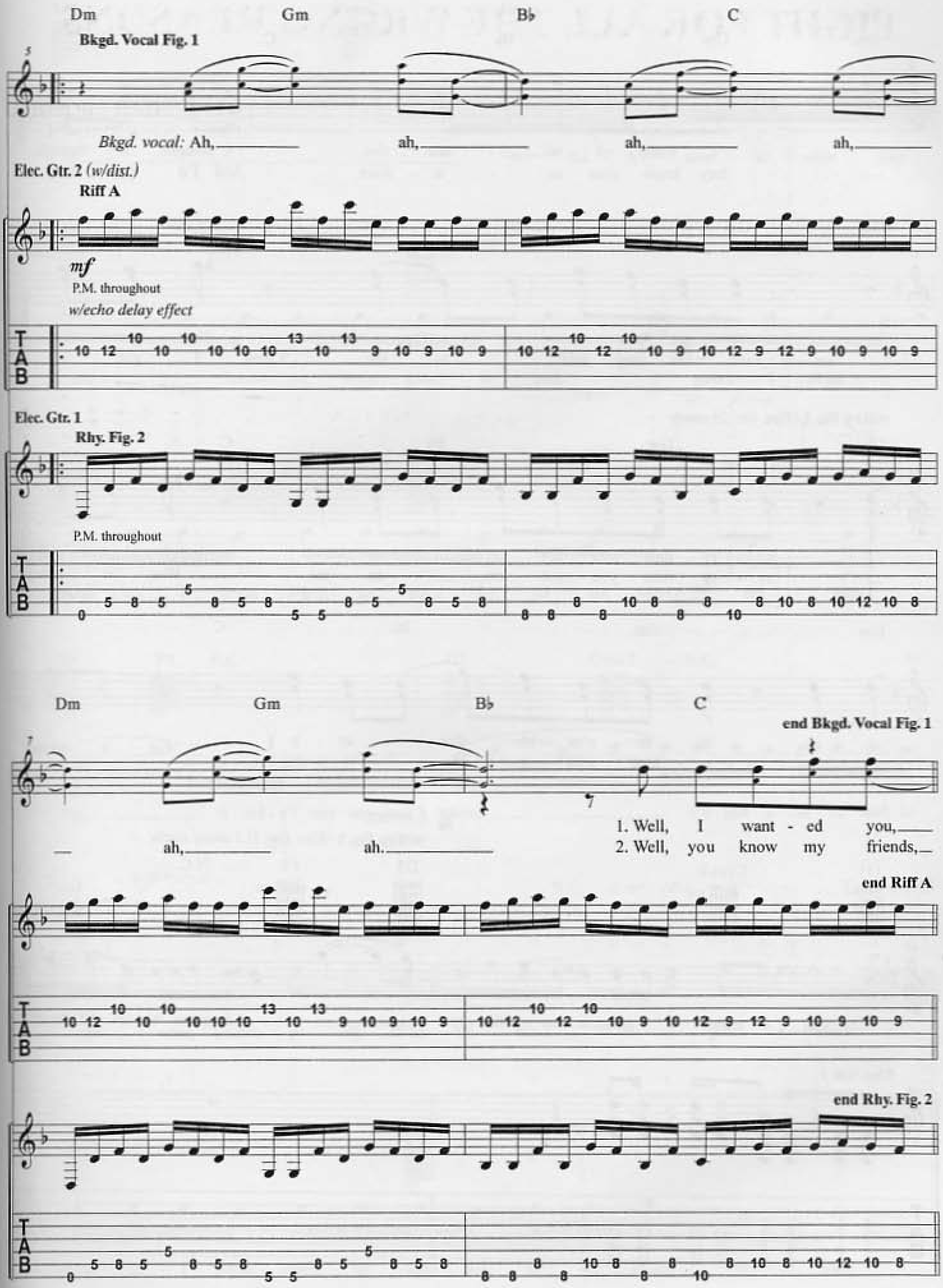
*All gtrs. in Drop D, down one whole step:
⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = D

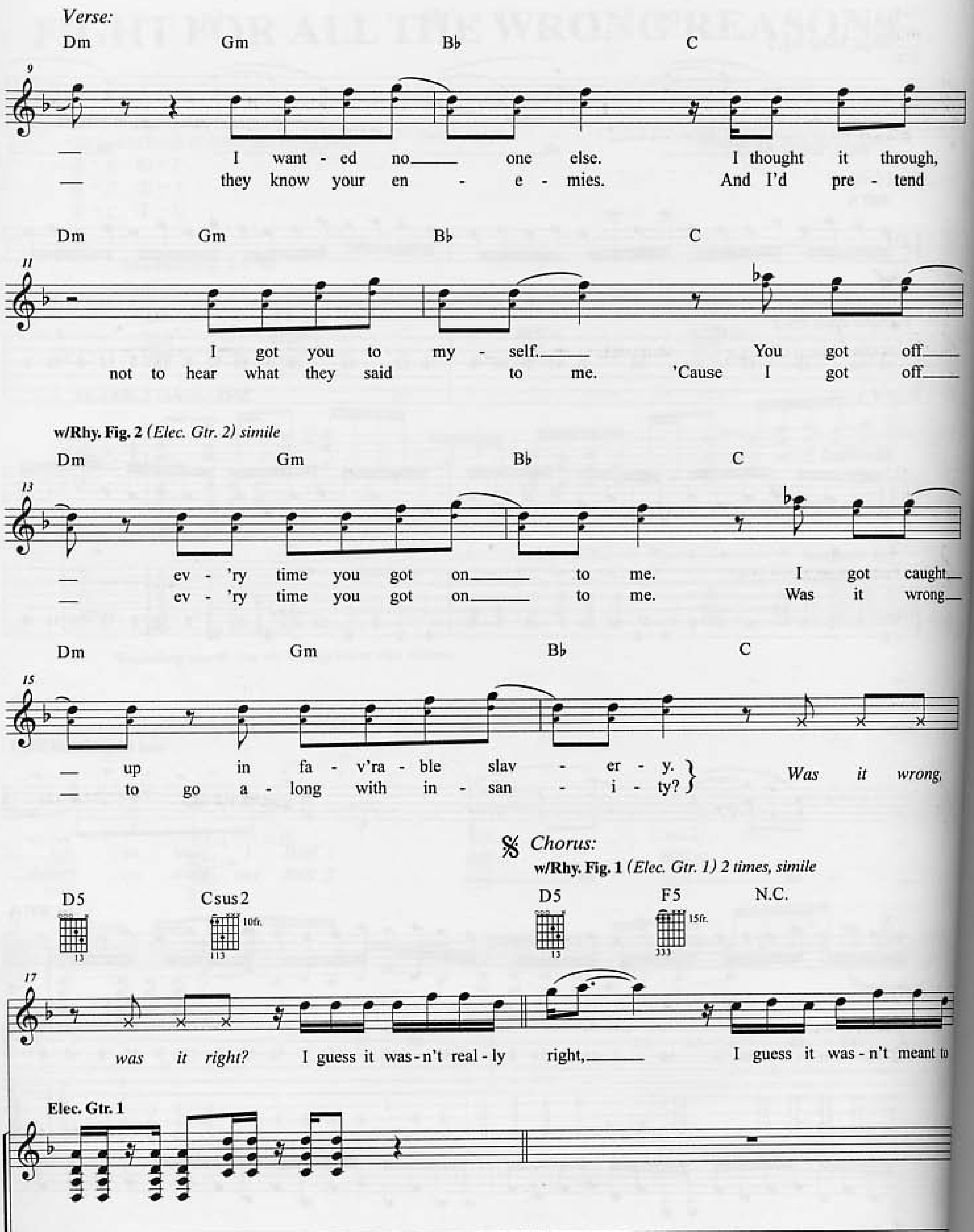
Moderately ♩ = 86
Intro:

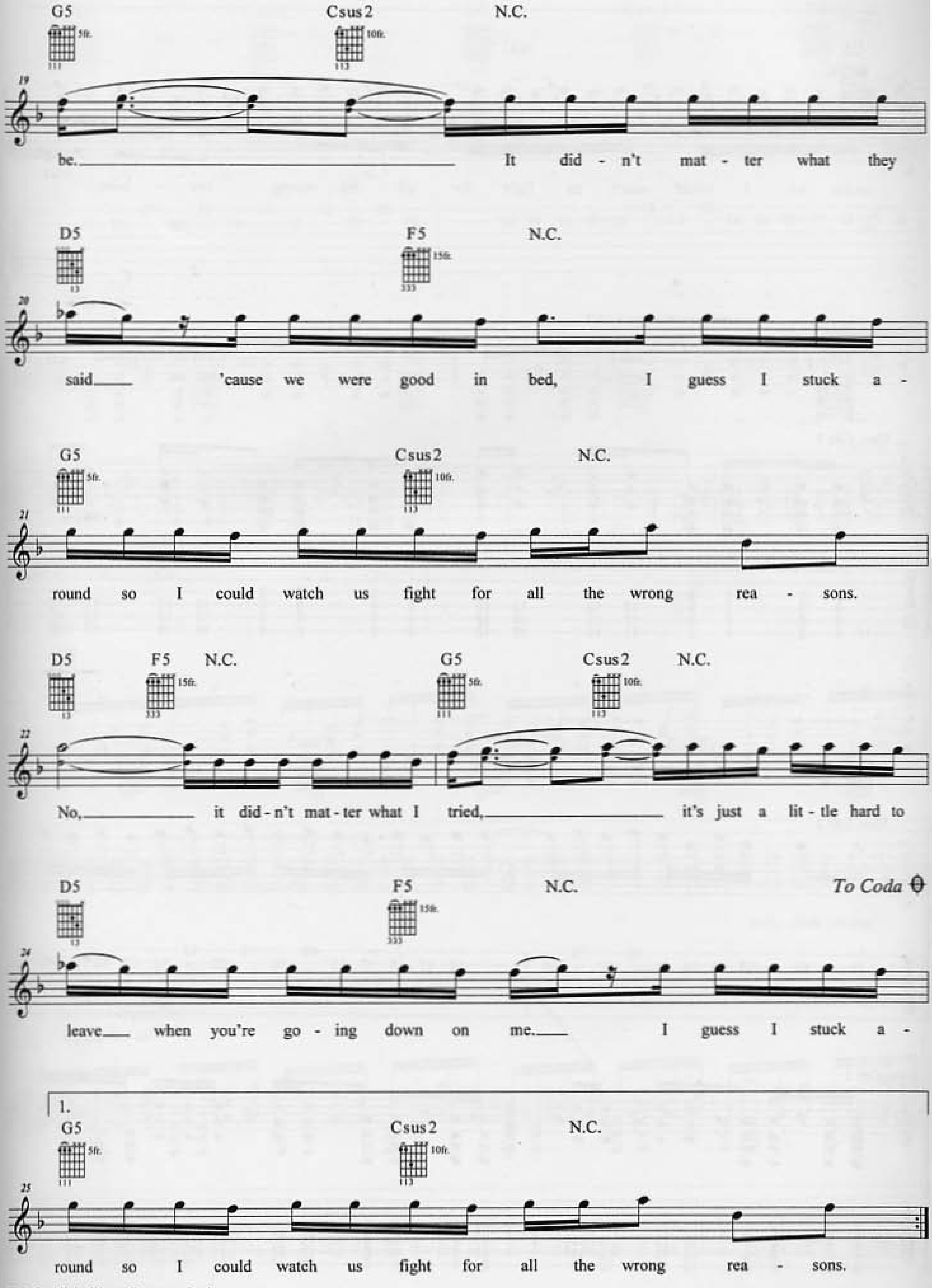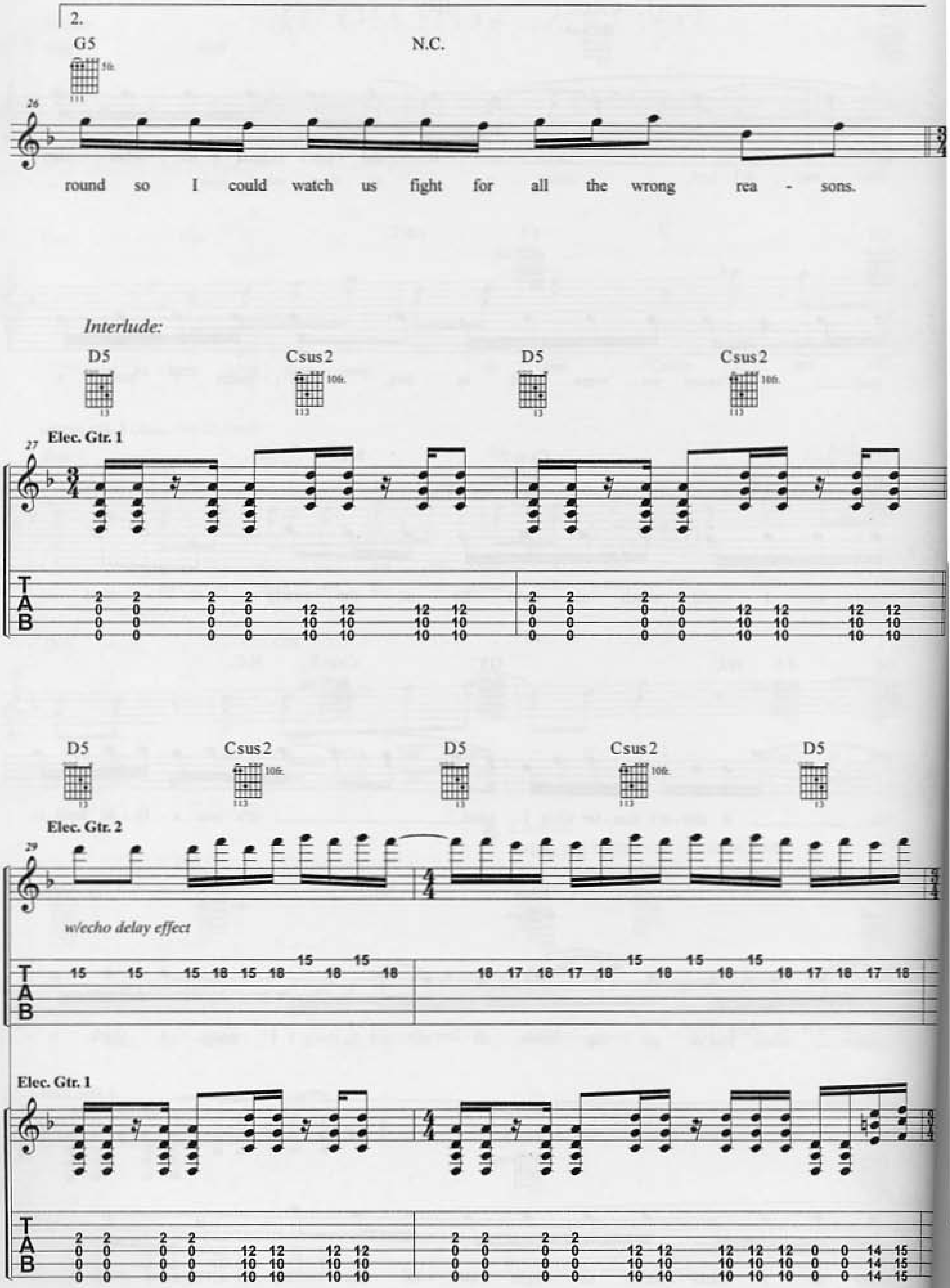


*Recording sounds one whole step lower than written.

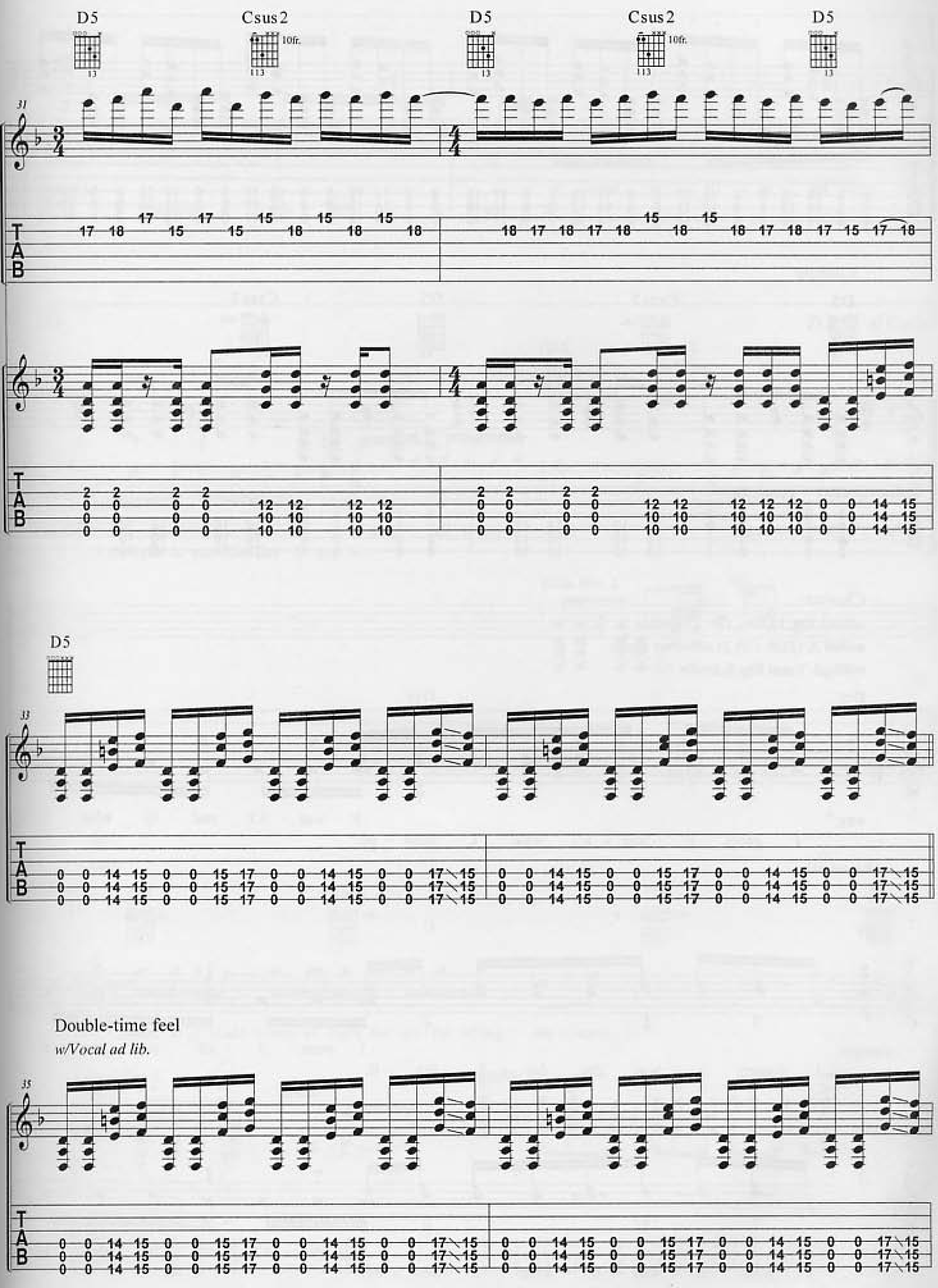


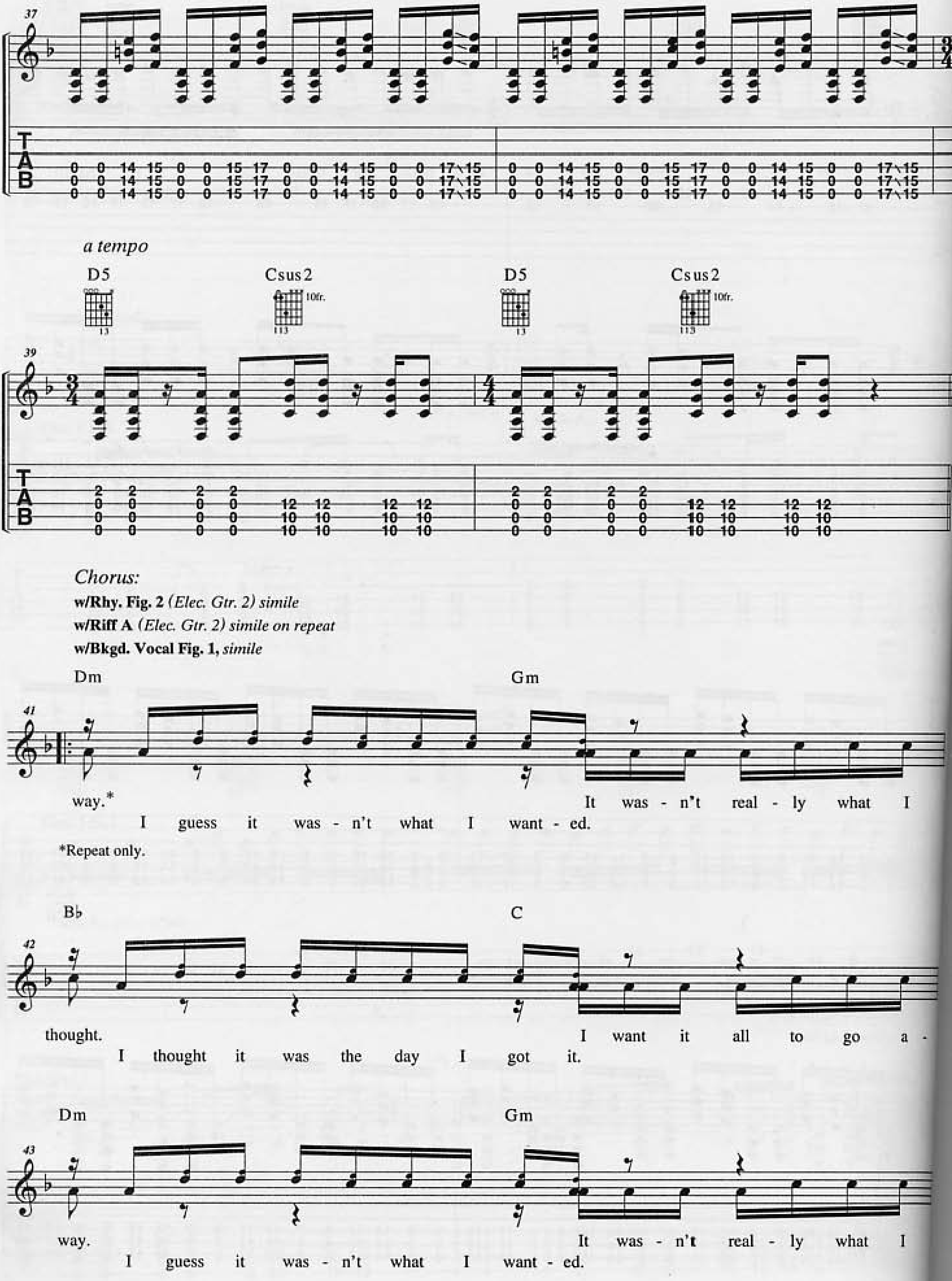

Dm
Gm
B♭
C
Bkgd. Vocal Fig. 1
Bkgd. vocal: Ah,
ah,
ah,
ah,
Elec. Gtr. 2 (w/dist.)
Riff A
mf
P.M. throughout
w/echo delay effect
Elec. Gtr. 1
Rhy. Fig. 2
P.M. throughout
Dm
Gm
B♭
C
end Bkgd. Vocal Fig. 1
ah,
ah.
1. Well, I want - ed you,
2. Well, you know my friends,
end Riff A
end Rhy. Fig. 2

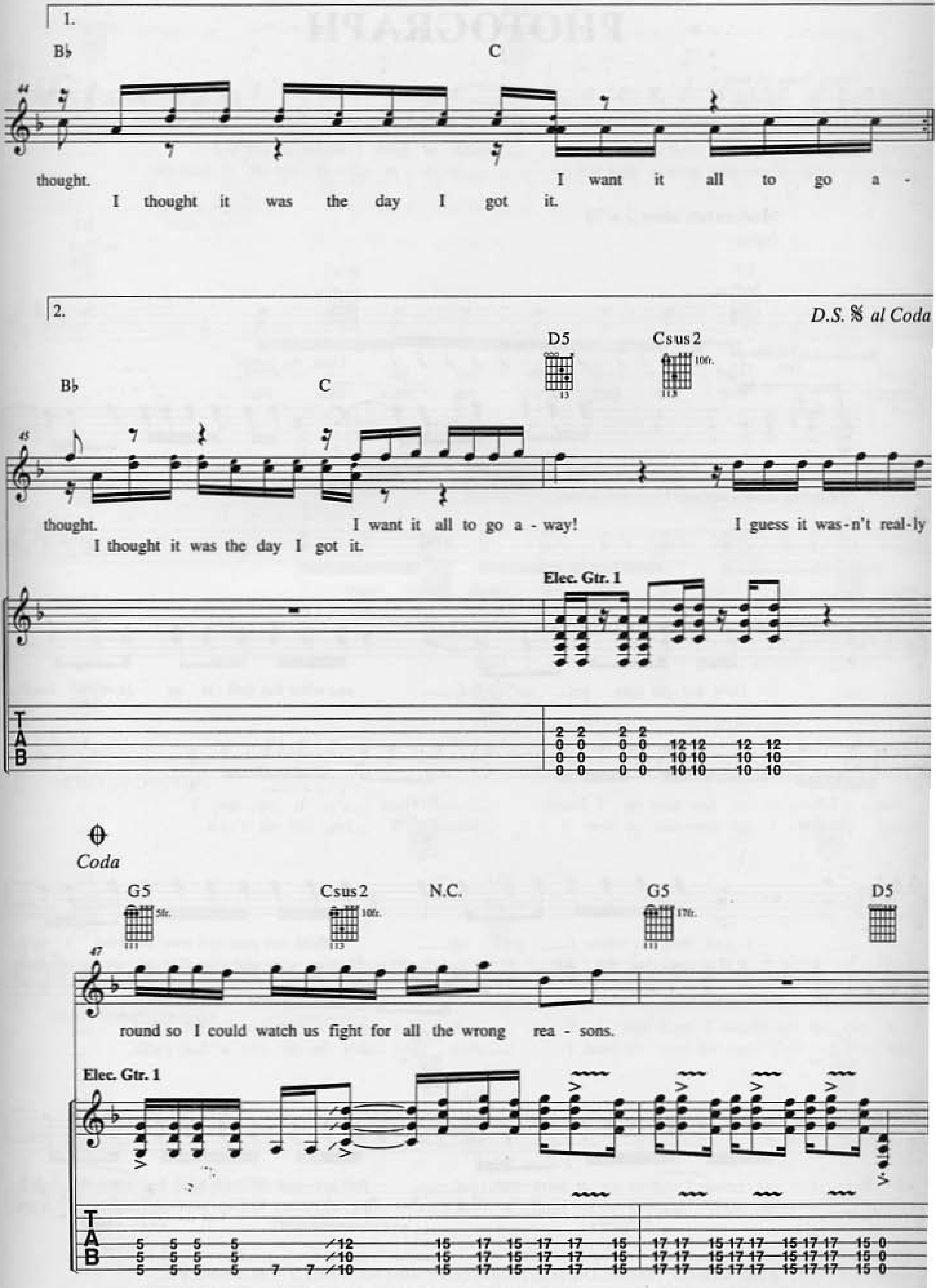

Verse:
Dm Gm B♭ C
I want - ed no one else. I thought it through,
they know your en - e - mies. And I'd pre - tend
Dm Gm B♭ C
I got you to my - self. You got off
not to hear what they said to me. 'Cause I got off
w/Rhy. Fig. 2 (Elec. Gtr. 2) simile
Dm Gm B♭ C
ev - 'ry time you got on to me. I got caught
ev - 'ry time you got on to me. Was it wrong
Dm Gm B♭ C
up in fa - v'ra - ble slav - er - y.
to go a - long with in - san - i - ty?
Was it wrong,
Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 1) 2 times, simile
D5 Csus2 D5 F5 N.C.
10fr. 15fr.
was it right? I guess it was-n't real-ly right, I guess it was-n't meant to
Elec. Gtr. 1


G5 Csus2 N.C.
be. It did - n't mat - ter what they
D5 F5 N.C.
said 'cause we were good in bed, I guess I stuck a -
G5 Csus2 N.C.
round so I could watch us fight for all the wrong rea - sons.
D5 F5 N.C. G5 Csus2 N.C.
No, it did - n't mat - ter what I tried, it's just a lit - tle hard to
D5 F5 N.C.
To Coda
leave when you're go - ing down on me. I guess I stuck a -
1.
G5 Csus2 N.C.
round so I could watch us fight for all the wrong rea - sons.


2.
G5
N.C.
round so I could watch us fight for all the wrong rea - sons.
Interlude:
D5
Csus2
D5
Csus2
Elec. Gtr. 1
D5
Csus2
D5
Csus2
D5
Elec. Gtr. 2
w/echo delay effect
Elec. Gtr. 1


D5
Csus2
10fr.
D5
Csus2
10fr.
D5
31
D5
33
Double-time feel
w/Vocal ad lib.
35


37
a tempo
D5
Csus2
10fr.
D5
Csus2
10fr.
39
Chorus:
w/Rhy. Fig. 2 (Elec. Gtr. 2) simile
w/Riff A (Elec. Gtr. 2) simile on repeat
w/Bkgd. Vocal Fig. 1, simile
Dm
Gm
41
way.* It was - n't real - ly what I
I guess it was - n't what I want - ed.
*Repeat only.
B♭
C
42
thought. I want it all to go a -
I thought it was the day I got it.
Dm
Gm
43
way. It was - n't real - ly what I
I guess it was - n't what I want - ed.

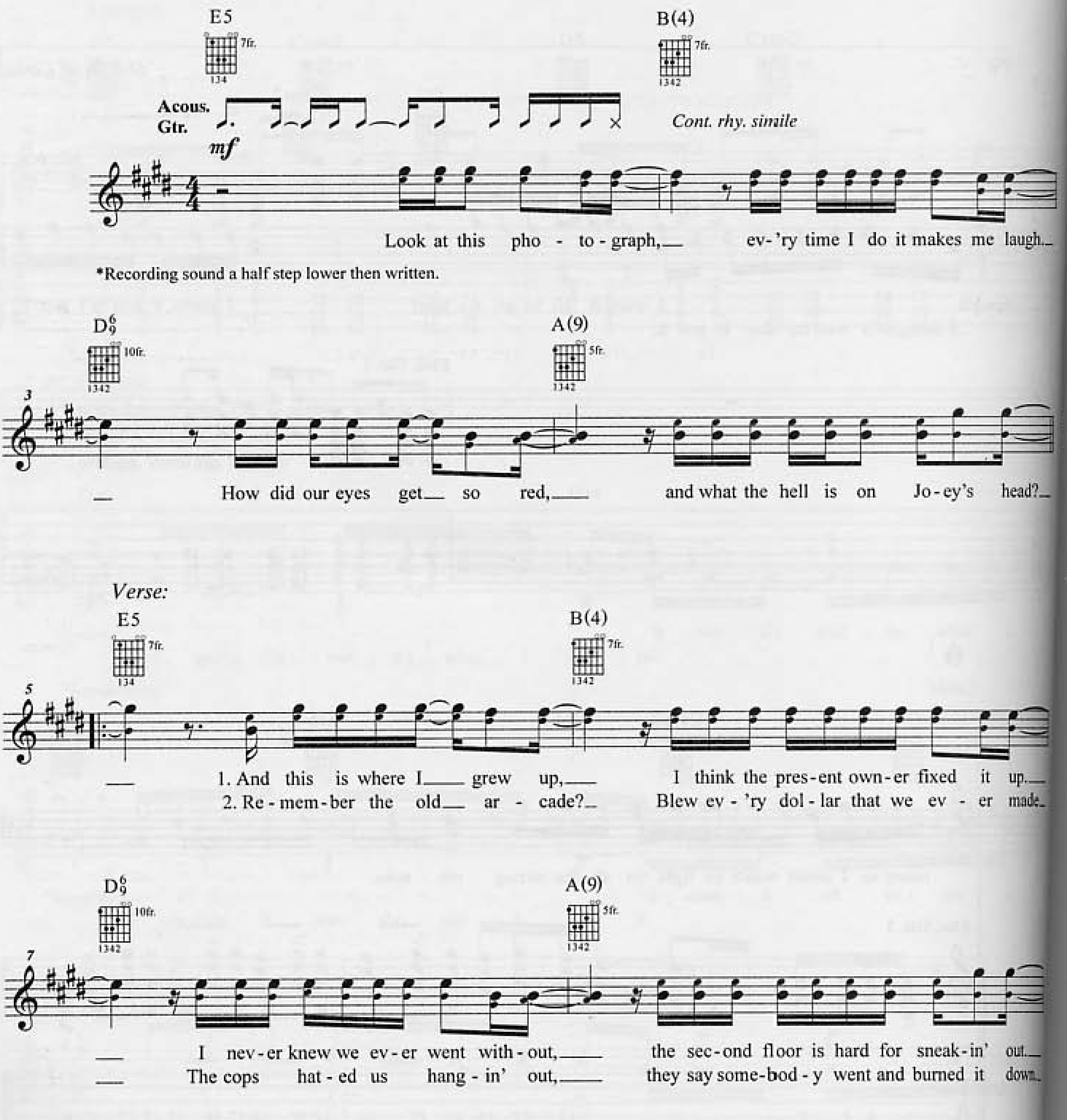

1.
B♭
C
thought.
I thought it was the day I got it.
I want it all to go a -
2.
D.S. 𝄋 al Coda
D5
Csus2
B♭
C
thought.
I thought it was the day I got it.
I want it all to go a - way!
I guess it was-n't real-ly
Elec. Gtr. 1
Coda
G5
Csus2
N.C.
G5
D5
round so I could watch us fight for all the wrong rea - sons.
Elec. Gtr. 1
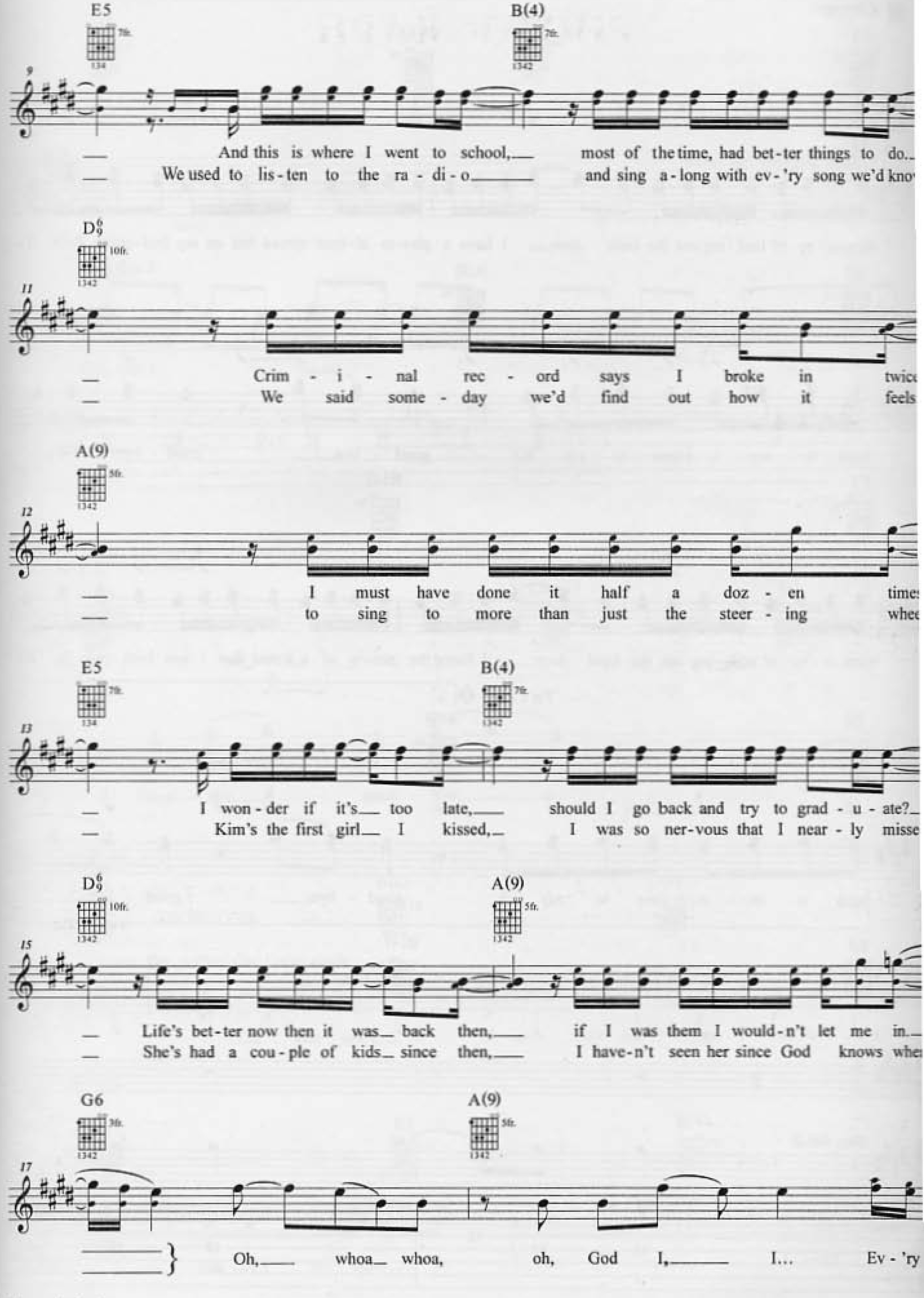
PHOTOGRAPH

*Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

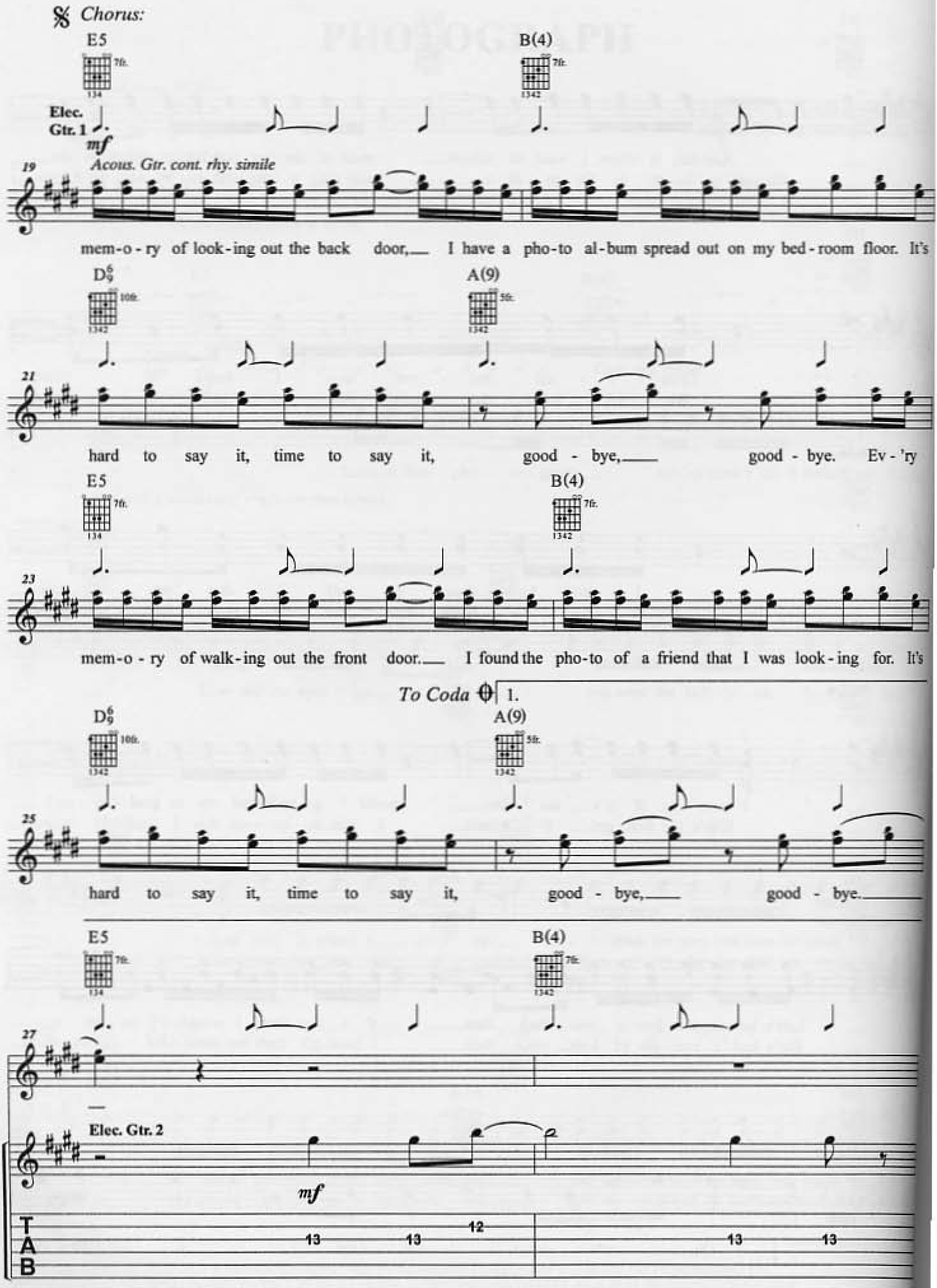
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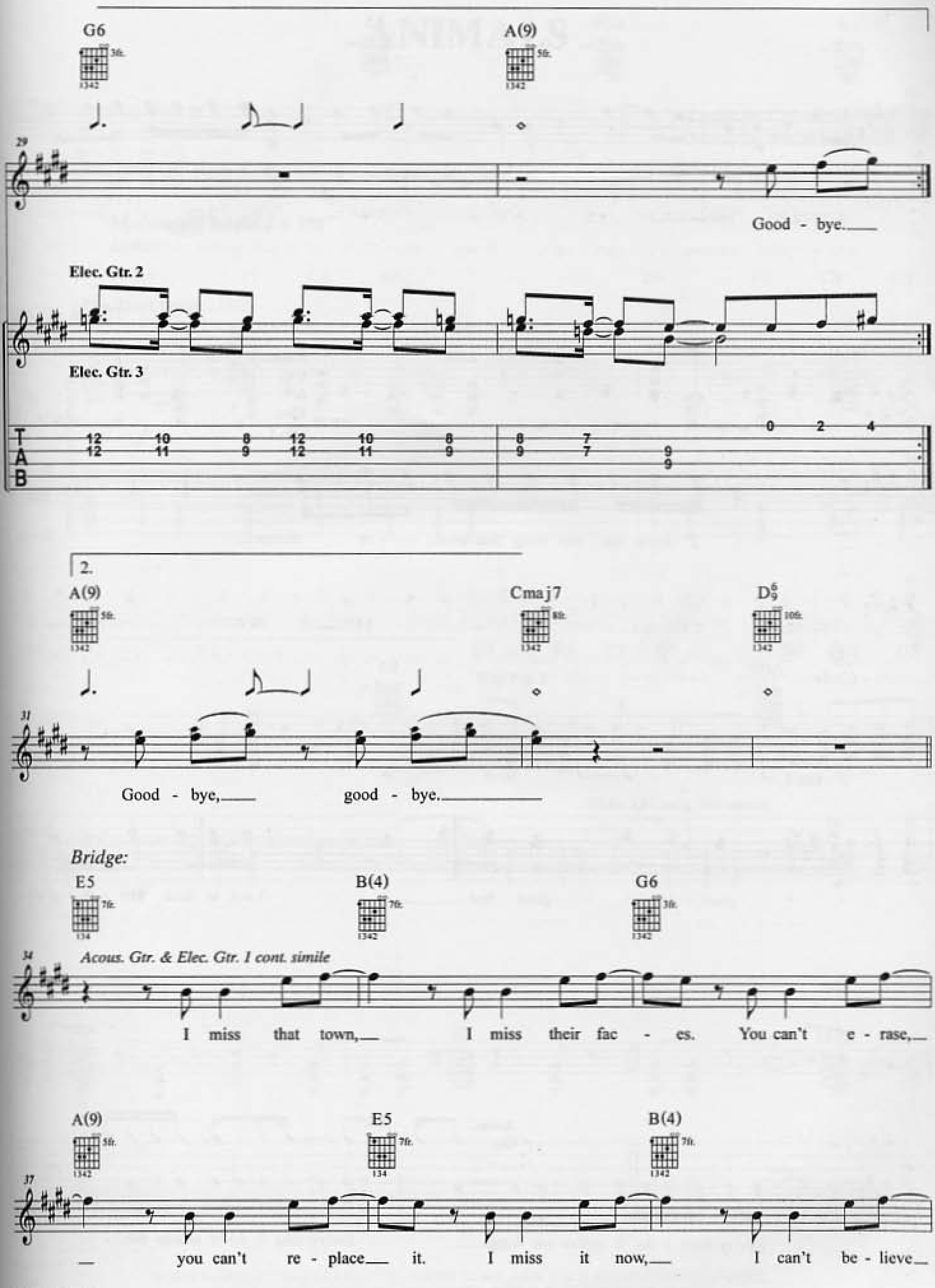
Moderately slow ♩ = 78
Intro:
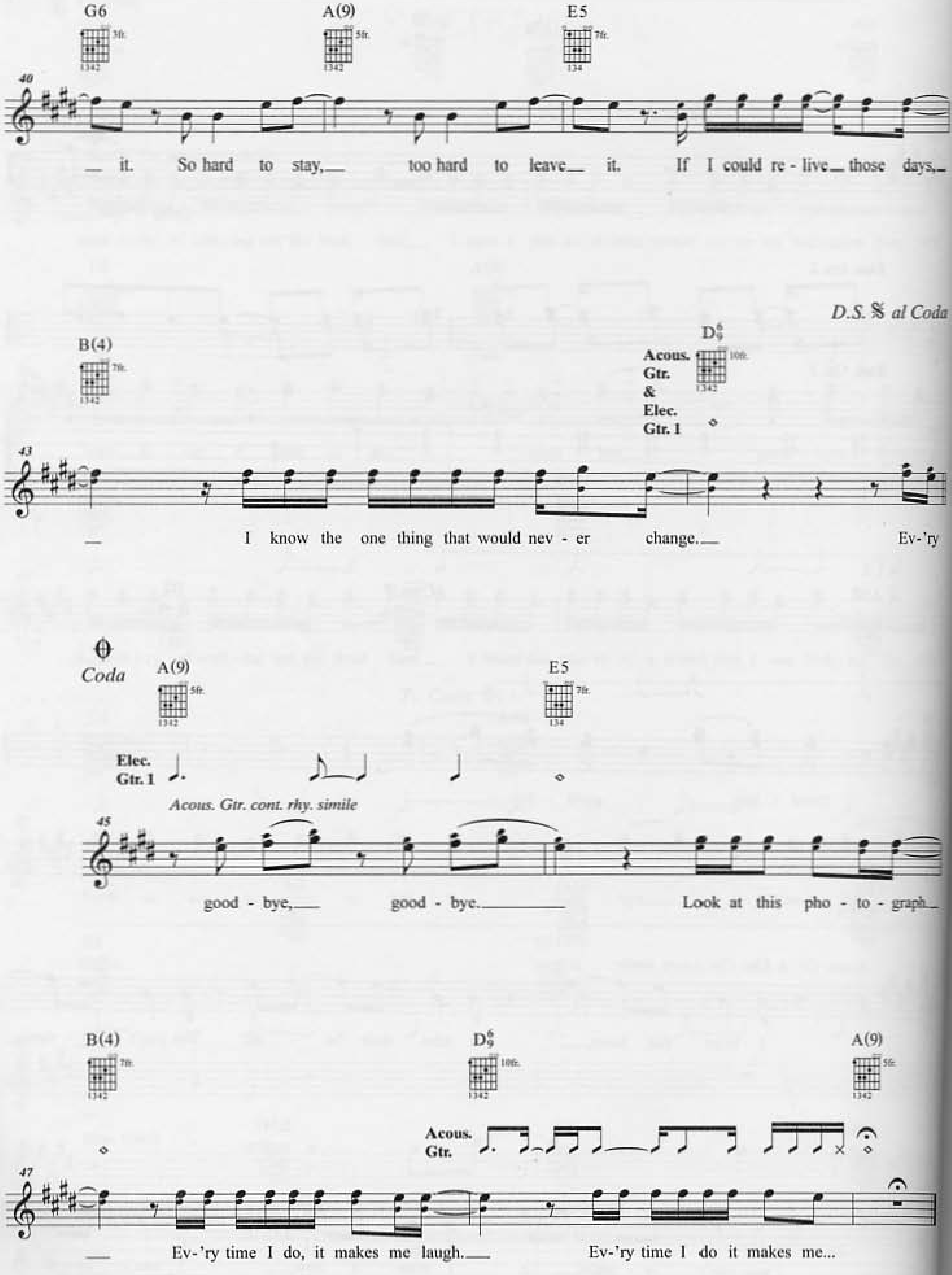




E5
B(4)
And this is where I went to school, most of the time, had bet-ter things to do.
We used to lis-ten to the ra-di-o and sing a-long with ev-'ry song we'd kno
D6/9
Crim-i-nal rec-ord says I broke in twice
We said some-day we'd find out how it feels
A(9)
I must have done it half a doz-en time
to sing to more than just the steer-ing whee
E5
B(4)
I won-der if it's too late, should I go back and try to grad-u-ate?
Kim's the first girl I kissed, I was so ner-vous that I near-ly misse
D6/9
A(9)
Life's bet-ter now then it was back then, if I was them I would-n't let me in.
She's had a cou-ple of kids since then, I have-n't seen her since God knows whe
G6
A(9)
Oh, whoa whoa, oh, God I, I... Ev-'ry


Chorus:
E5
B(4)
Elec. Gtr. 1
mf
19
Acous. Gtr. cont. rhy. simile
mem-o-ry of look-ing out the back door, I have a pho-to al-bum spread out on my bed-room floor. It's
D6/9
A(9)
21
hard to say it, time to say it, good-bye, good-bye. Ev-'ry
E5
B(4)
23
mem-o-ry of walk-ing out the front door. I found the pho-to of a friend that I was look-ing for. It's
To Coda
1.
D6/9
A(9)
25
hard to say it, time to say it, good-bye, good-bye.
E5
B(4)
27
Elec. Gtr. 2
mf
T
A
B
13 13 12 13 13


G6
A(9)
Good - bye.
Elec. Gtr. 2
Elec. Gtr. 3
2.
A(9)
Cmaj7
D6/9
Good - bye, good - bye.
Bridge:
E5
B(4)
G6
Acous. Gtr. & Elec. Gtr. 1 cont. simile
I miss that town, I miss their fac - es. You can't e - rase,
A(9)
E5
B(4)
you can't re - place it. I miss it now, I can't be - lieve
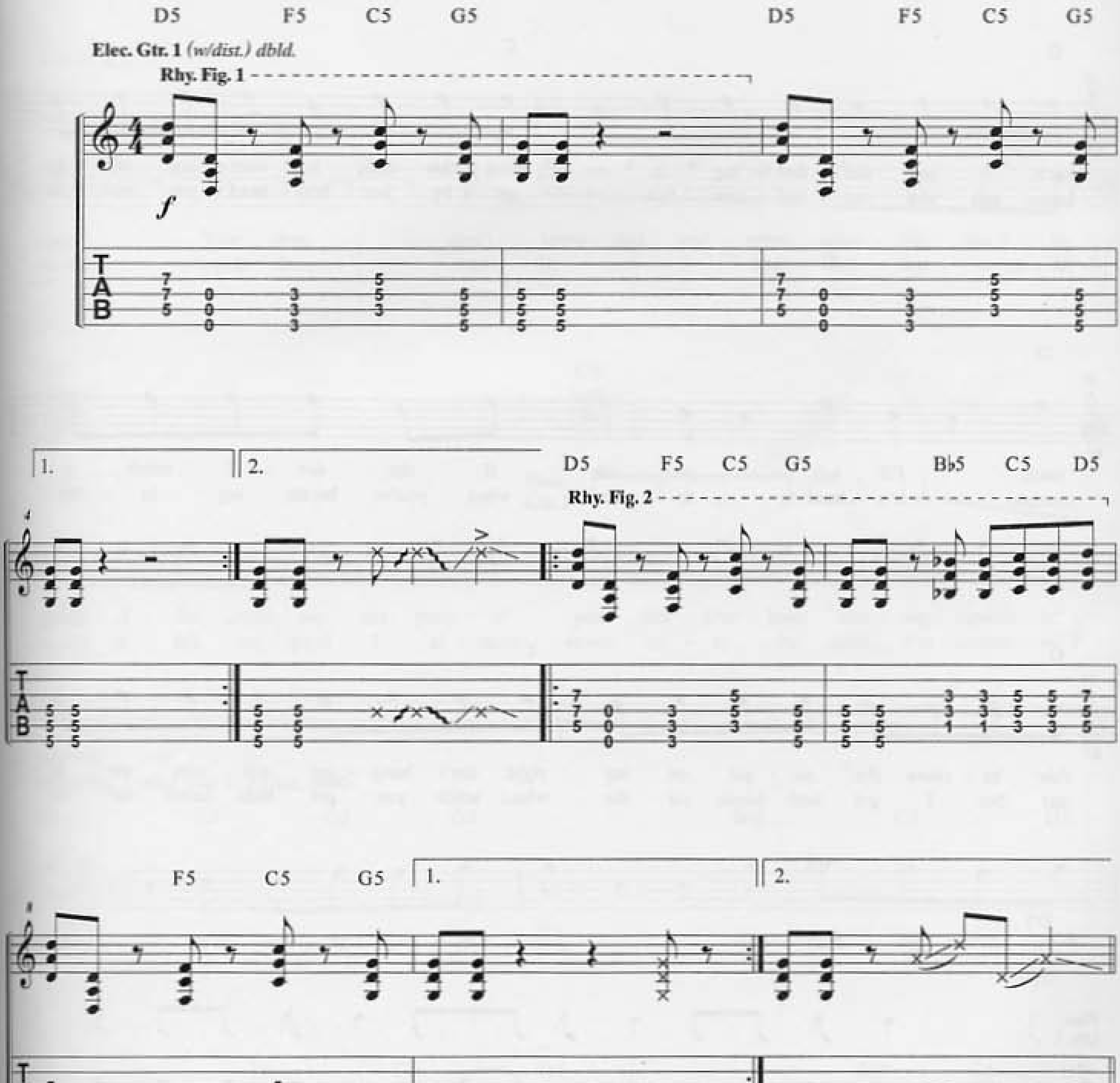

G6
A(9)
E5
40
— it. So hard to stay,— too hard to leave— it. If I could re - live— those days,—
D.S. 𝄋 al Coda
B(4)
Acous. Gtr. & Elec. Gtr. 1
D6/9
43
— I know the one thing that would nev - er change.— Ev-'ry
Coda
A(9)
E5
Elec. Gtr. 1
Acous. Gtr. cont. rhy. simile
45
good - bye,— good - bye.— Look at this pho - to - graph—
B(4)
D6/9
A(9)
Acous. Gtr.
47
— Ev-'ry time I do, it makes me laugh.— Ev-'ry time I do it makes me...
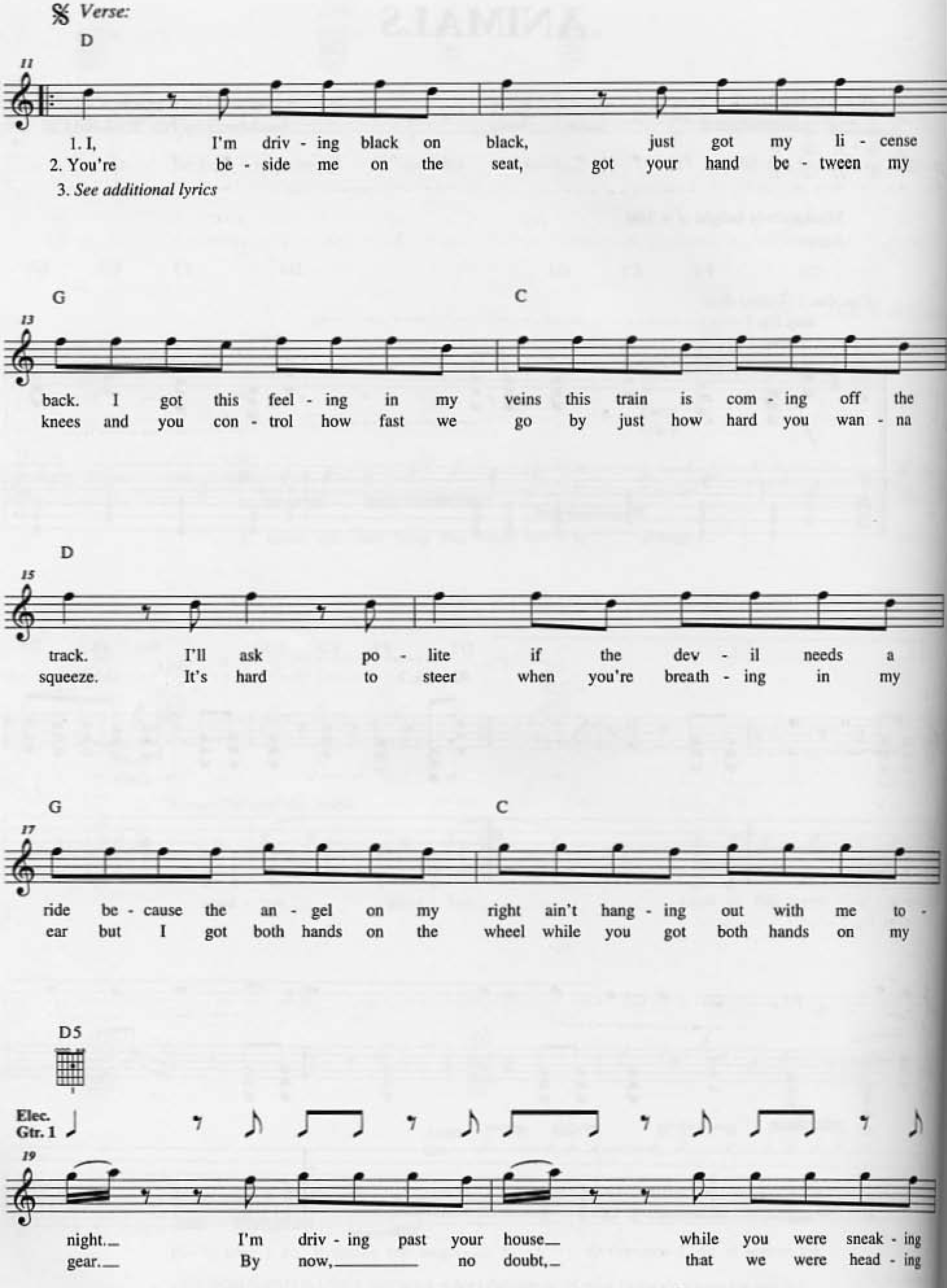
ANIMALS

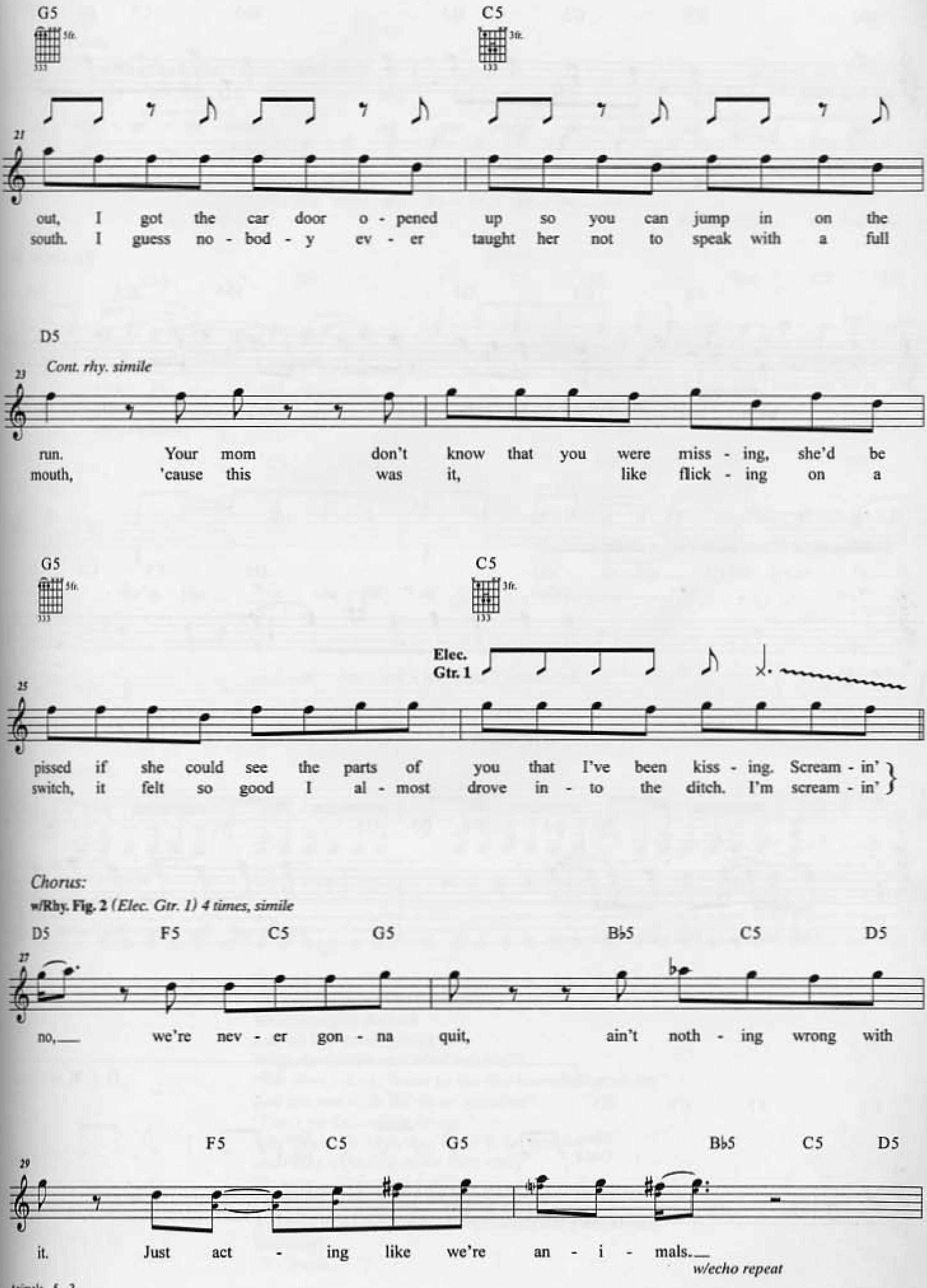
All gtrs. in Drop D:
⑥ = D ③ = G
⑤ = A ② = B
④ = D ① = E

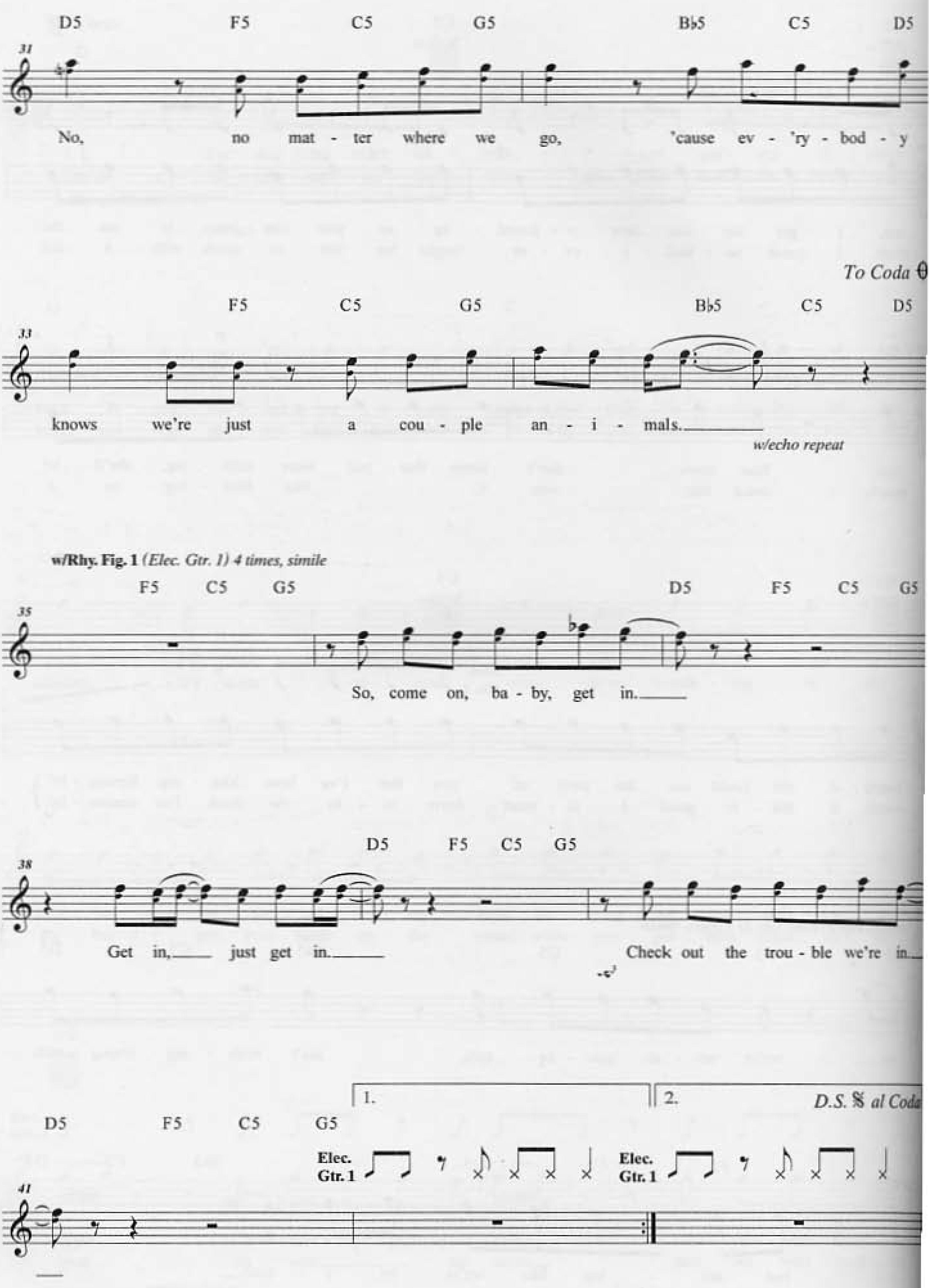
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Music by NICKELBACK

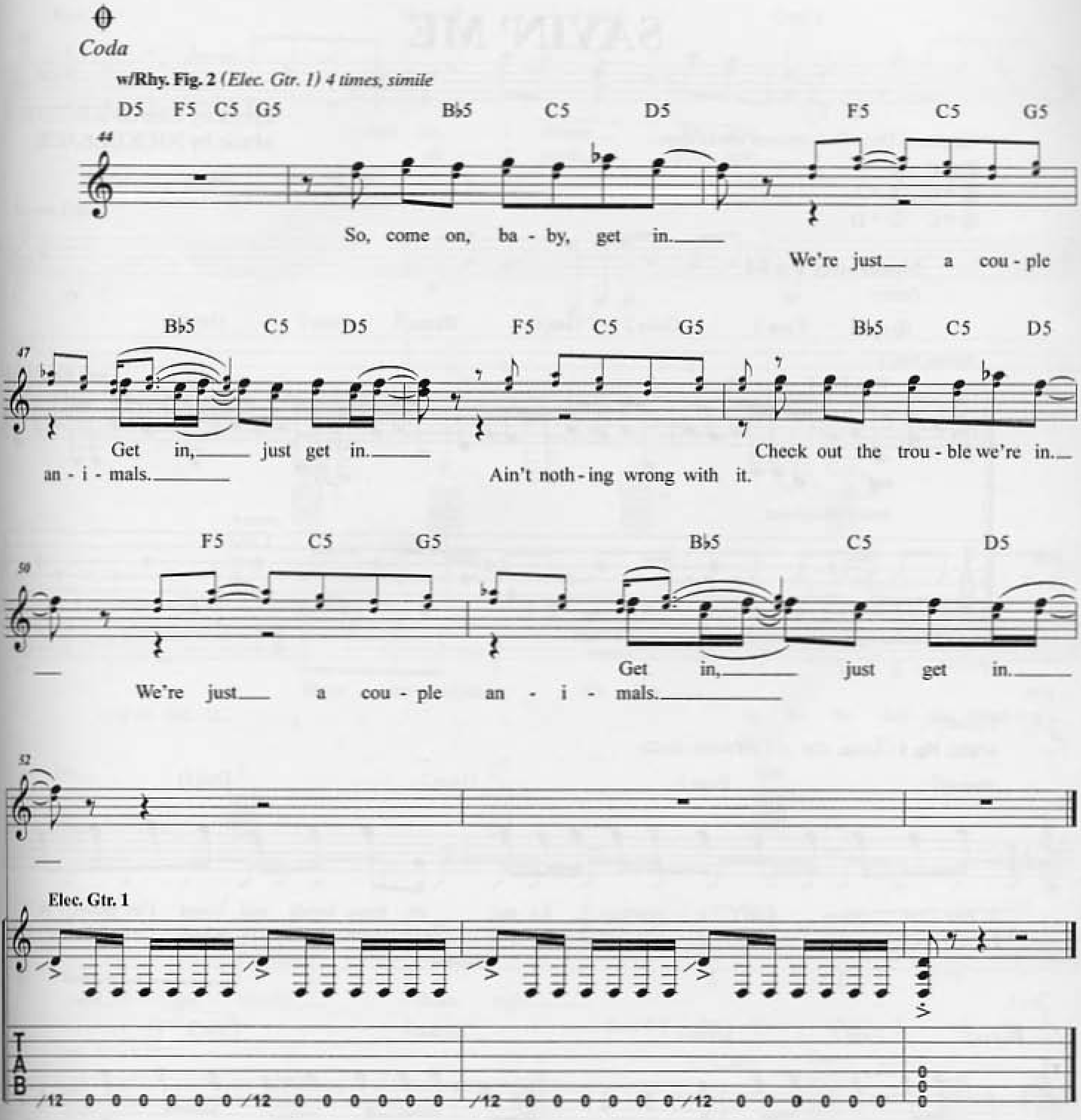
Moderately bright ♩ = 150
Intro:




Verse:
D
1. I, I'm driv - ing black on black, just got my li - cense
2. You're be - side me on the seat, got your hand be - tween my
3. See additional lyrics
G C
back. I got this feel - ing in my veins this train is com - ing off the
knees and you con - trol how fast we go by just how hard you wan - na
D
track. I'll ask po - lite if the dev - il needs a
squeeze. It's hard to steer when you're breath - ing in my
G C
ride be - cause the an - gel on my right ain't hang - ing out with me to -
ear but I got both hands on the wheel while you got both hands on my
D5
Elec. Gtr. 1
night. I'm driv - ing past your house while you were sneak - ing
gear. By now, no doubt, that we were head - ing


G5
C5
out, I got the car door o - pened up so you can jump in on the
south. I guess no - bod - y ev - er taught her not to speak with a full
D5
Cont. rhy. simile
run. Your mom don't know that you were miss - ing, she'd be
mouth, 'cause this was it, like flick - ing on a
G5
C5
Elec. Gtr. 1
pissed if she could see the parts of you that I've been kiss - ing. Scream - in'
switch, it felt so good I al - most drove in - to the ditch. I'm scream - in'
Chorus:
w/Rhy. Fig. 2 (Elec. Gtr. 1) 4 times, simile
D5 F5 C5 G5 B♭5 C5 D5
no, we're nev - er gon - na quit, ain't noth - ing wrong with
F5 C5 G5 B♭5 C5 D5
it. Just act - ing like we're an - i - mals.
w/echo repeat


D5 F5 C5 G5 B♭5 C5 D5
No, no mat - ter where we go, 'cause ev - 'ry - bod - y
To Coda
F5 C5 G5 B♭5 C5 D5
knows we're just a cou - ple an - i - mals.
w/echo repeat
w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times, simile
F5 C5 G5 D5 F5 C5 G5
So, come on, ba - by, get in.
D5 F5 C5 G5
Get in, just get in.
Check out the trou - ble we're in.
1. 2.
D.S. al Coda
D5 F5 C5 G5
Elec. Gtr. 1
Elec. Gtr. 1
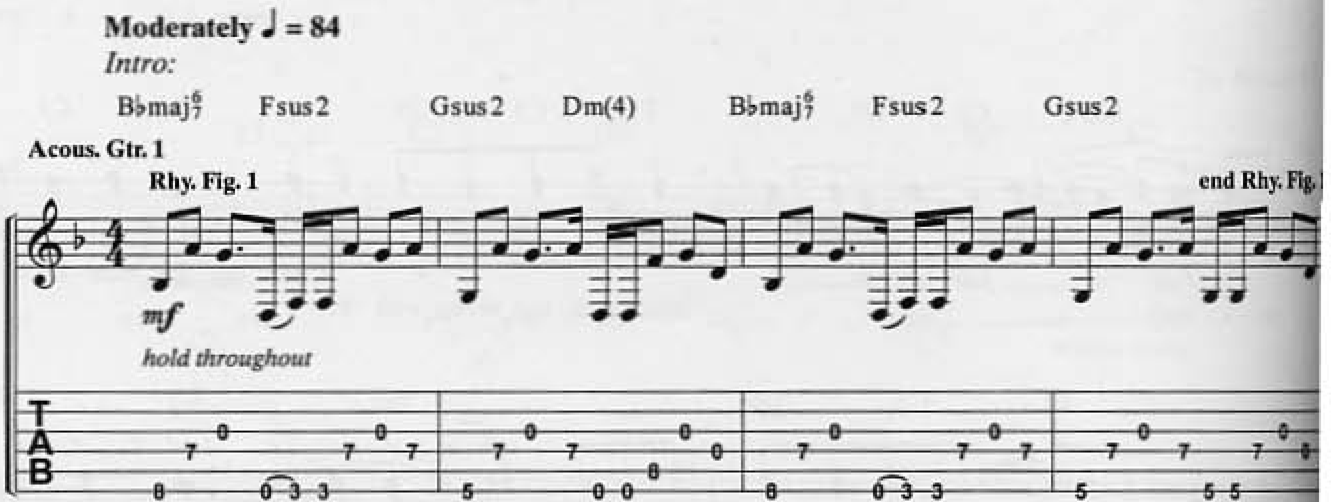


Verse 3:
We were parked out by the tracks,
We're sitting in the back
And we just started getting busy
When she whispered, "What was that?"
"The wind, I think, 'cause no one else knows where we are."
And that was when she started screamin',
"That's my dad outside the car!"
"Oh, please, the keys, they're not in the ignition.
Must have wound up on the floor while
We were switching our positions."
I guess they knew that she was missing.
As I tried to tell her dad it was her mouth that I was kissing.
Screamin'…
(To Chorus:)
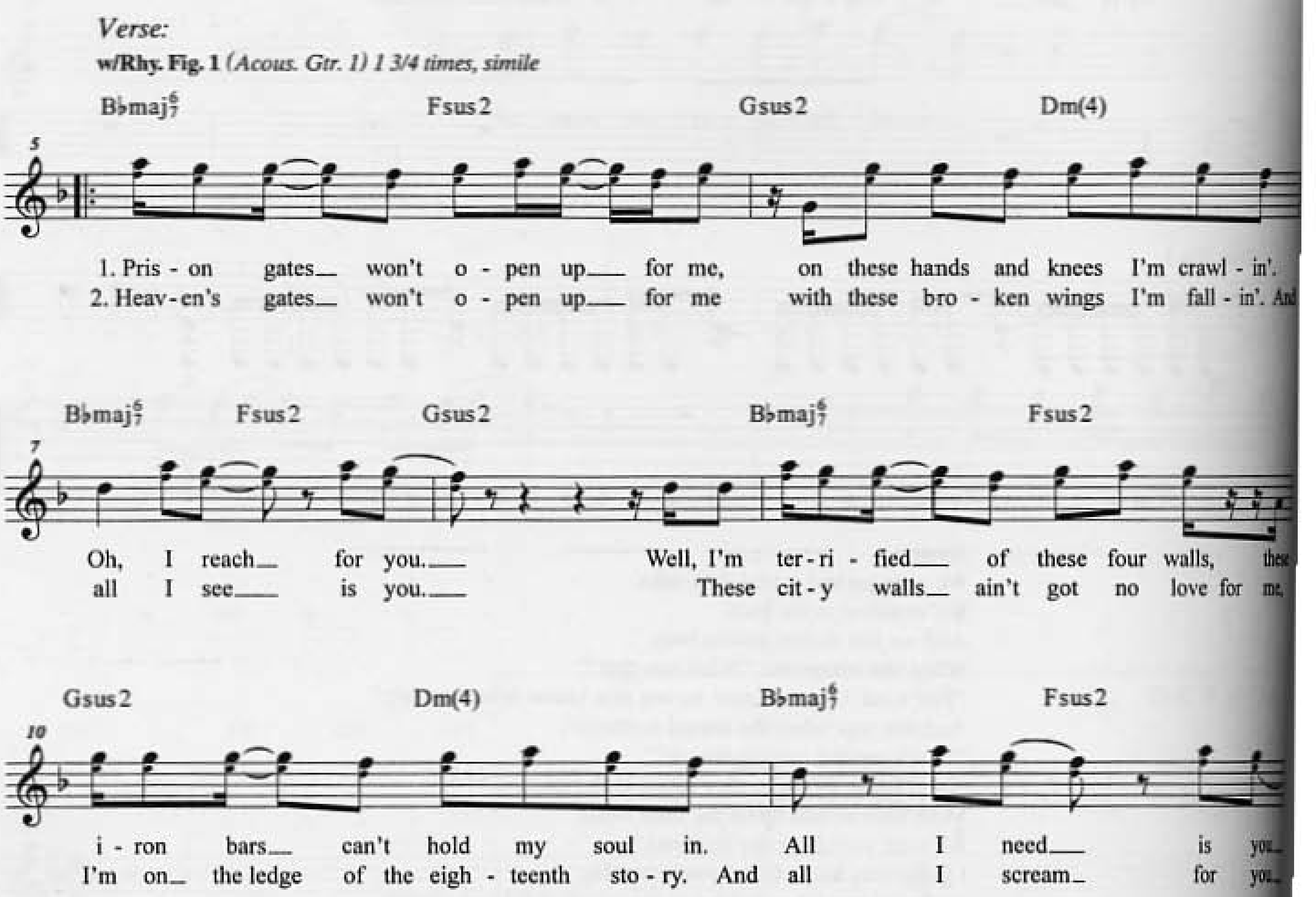
SAVIN' ME

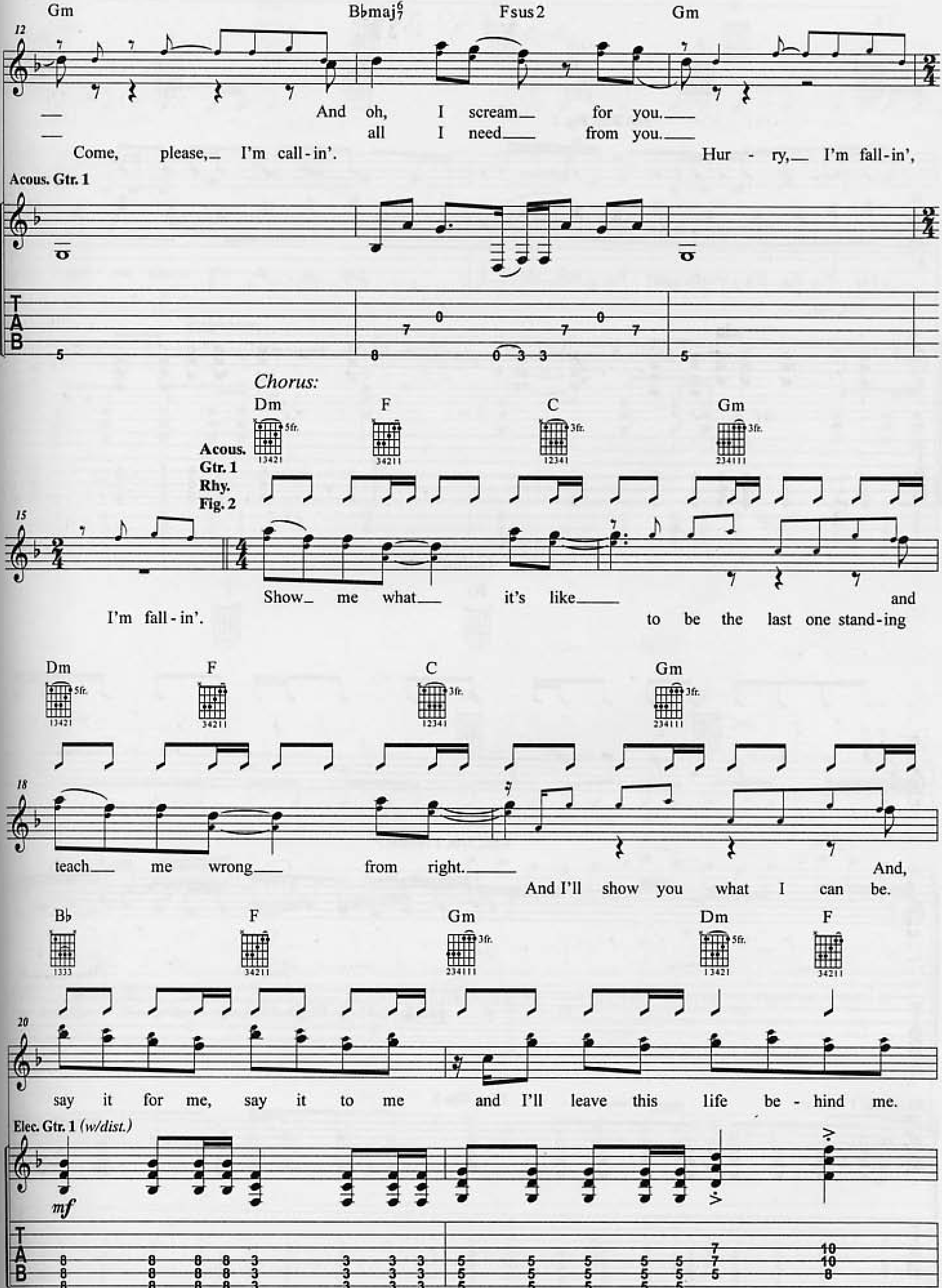
Lyrics by CHAD KROEGER
Music by NICKELBACK
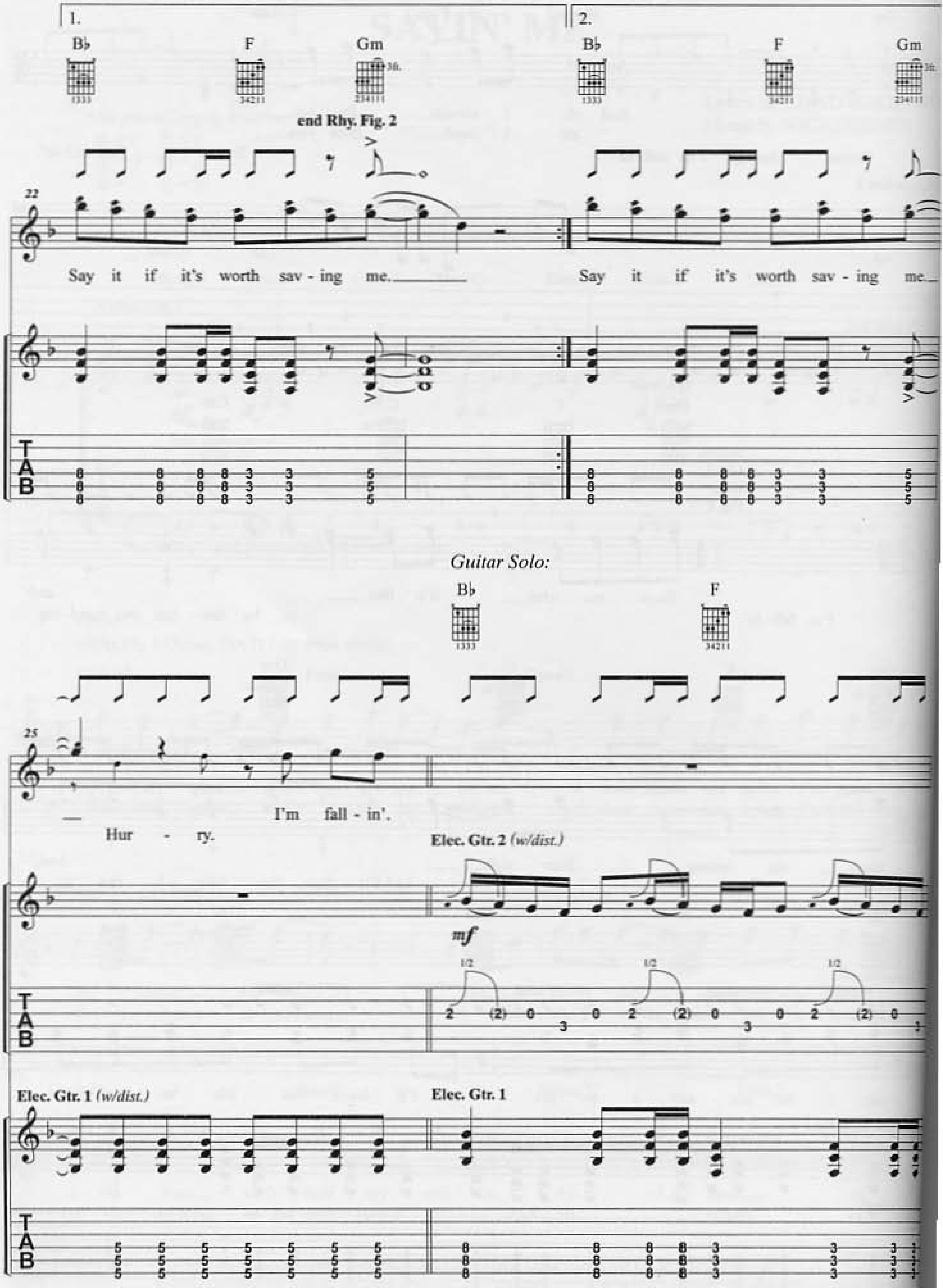
*All gtrs. in Drop D, down one whole step:
⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = D
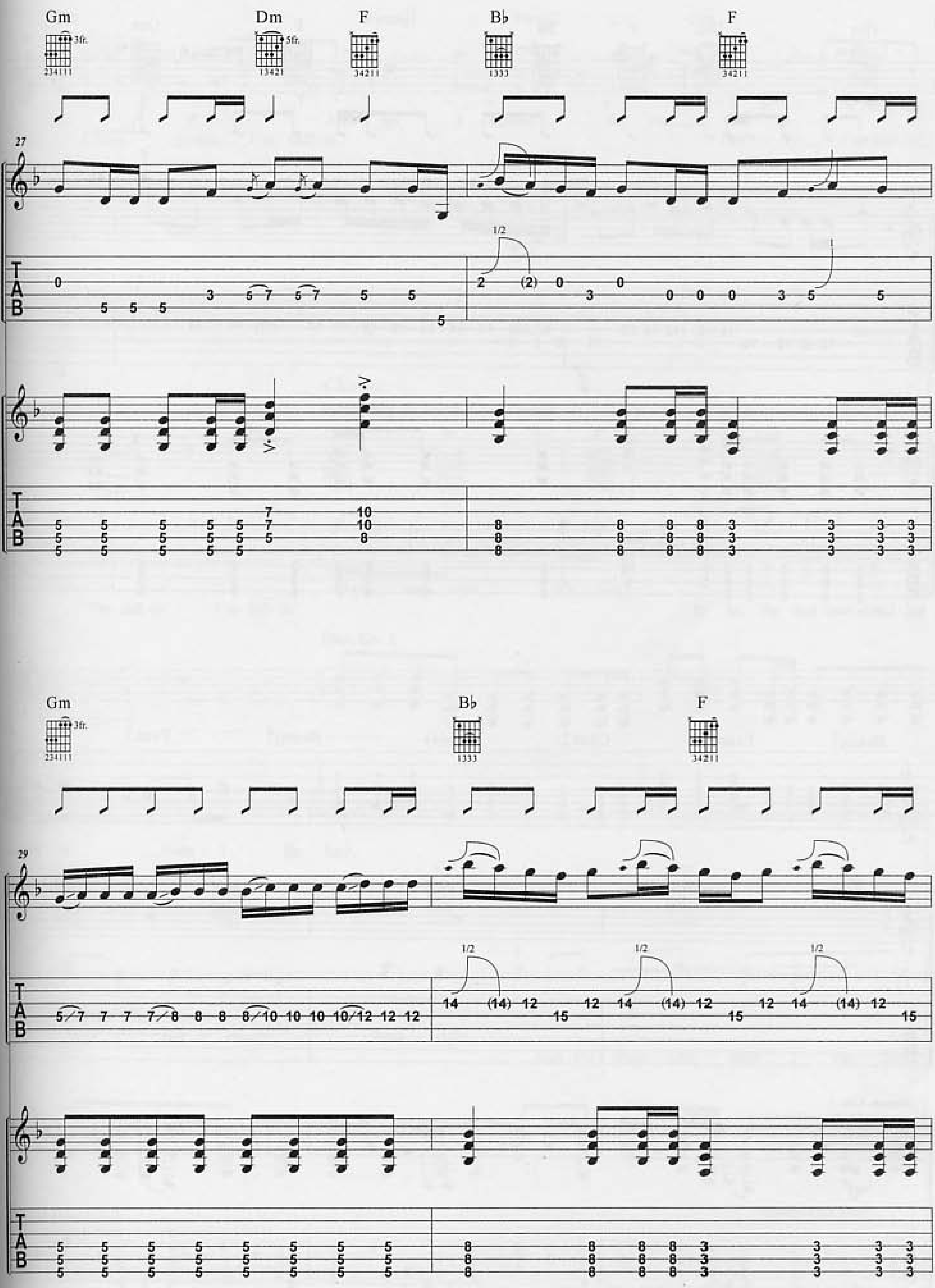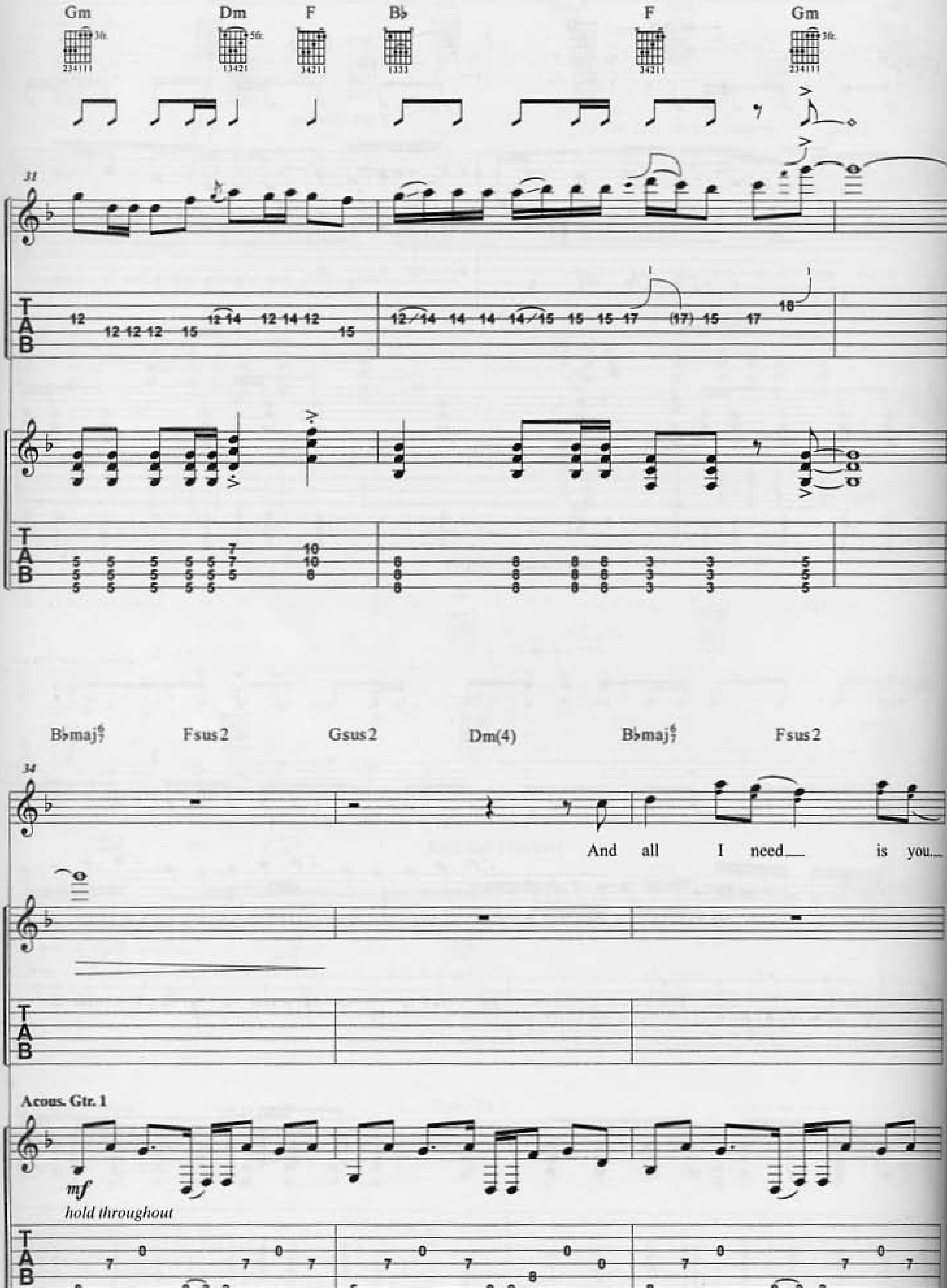


*Recording sounds a whole step lower than written.
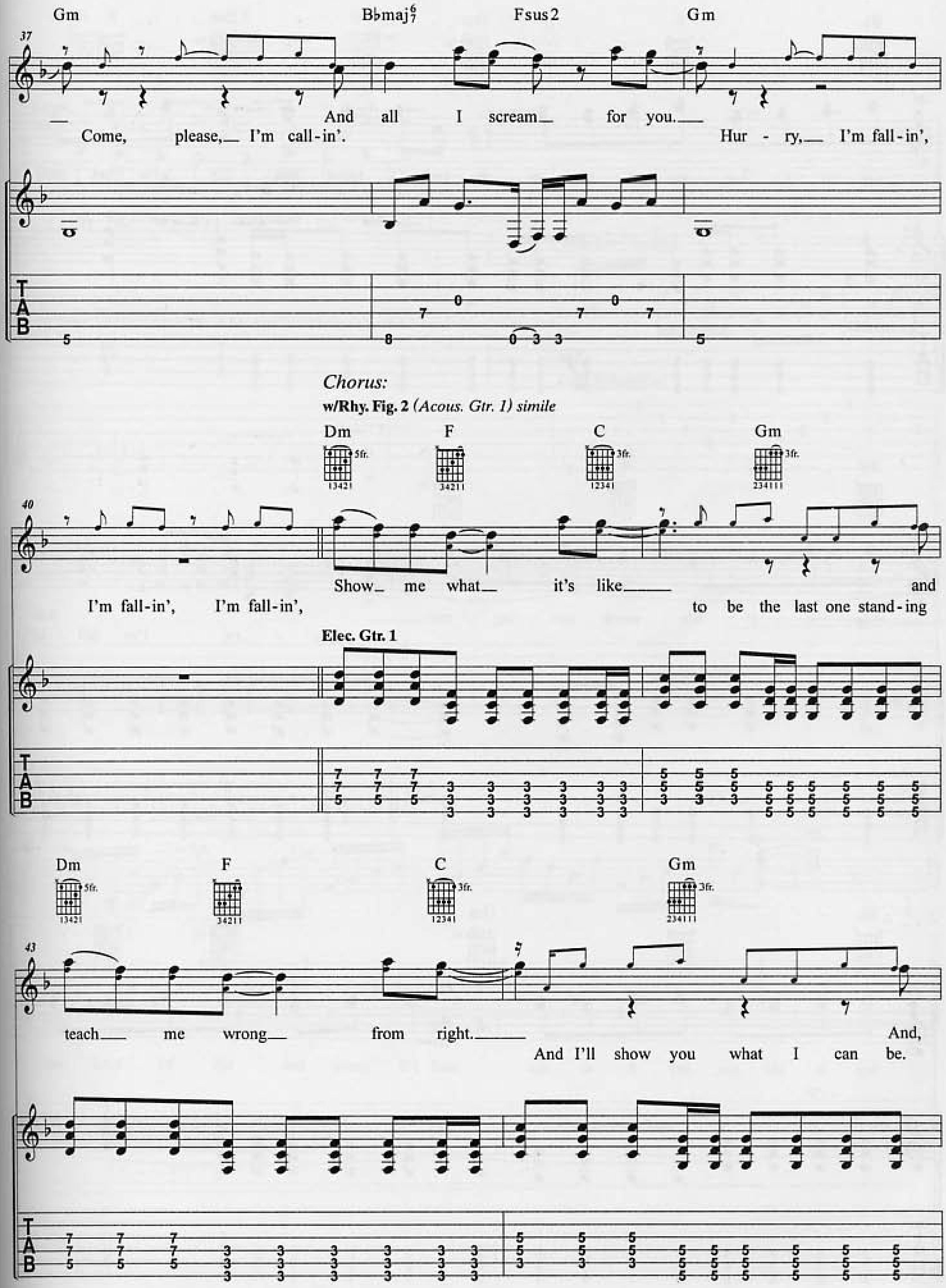



Gm Bbmaj6/7 Fsus2 Gm
And oh, I scream for you.
all I need from you.
Come, please, I'm call-in'. Hur-ry, I'm fall-in',
Acous. Gtr. 1
Chorus:
Dm F C Gm
Acous. Gtr. 1 Rhy. Fig. 2
Show me what it's like and
I'm fall-in'. to be the last one stand-ing
Dm F C Gm
teach me wrong from right. And,
And I'll show you what I can be.
Bb F Gm Dm F
say it for me, say it to me and I'll leave this life be-hind me.
Elec. Gtr. 1 (w/dist.)
mf
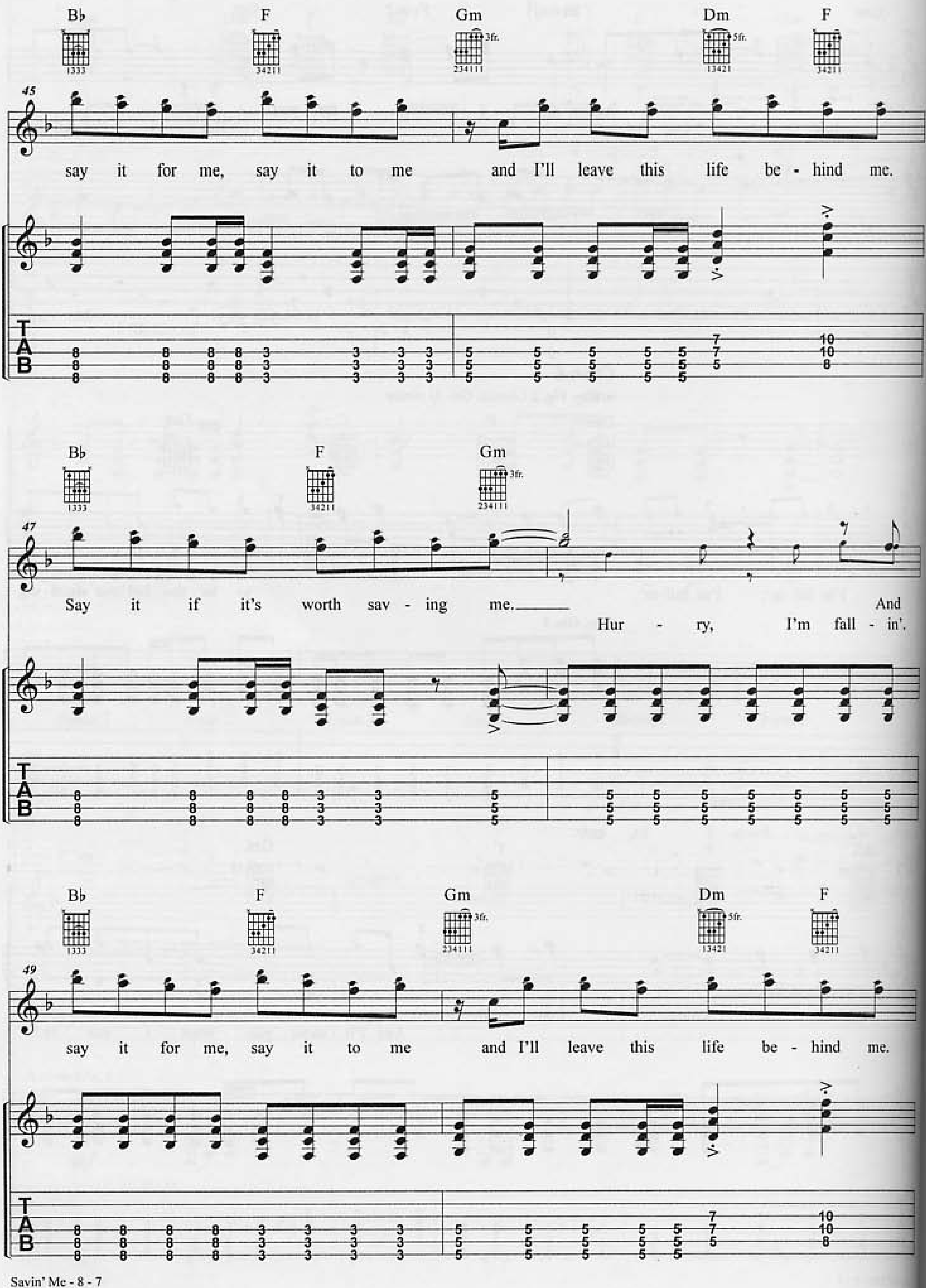

1.
2.
B♭ F Gm
end Rhy. Fig. 2
Say it if it's worth sav - ing me.
Say it if it's worth sav - ing me.
Guitar Solo:
B♭ F
I'm fall - in'.
Hur - ry.
Elec. Gtr. 2 (w/dist.)
mf
Elec. Gtr. 1 (w/dist.)
Elec. Gtr. 1
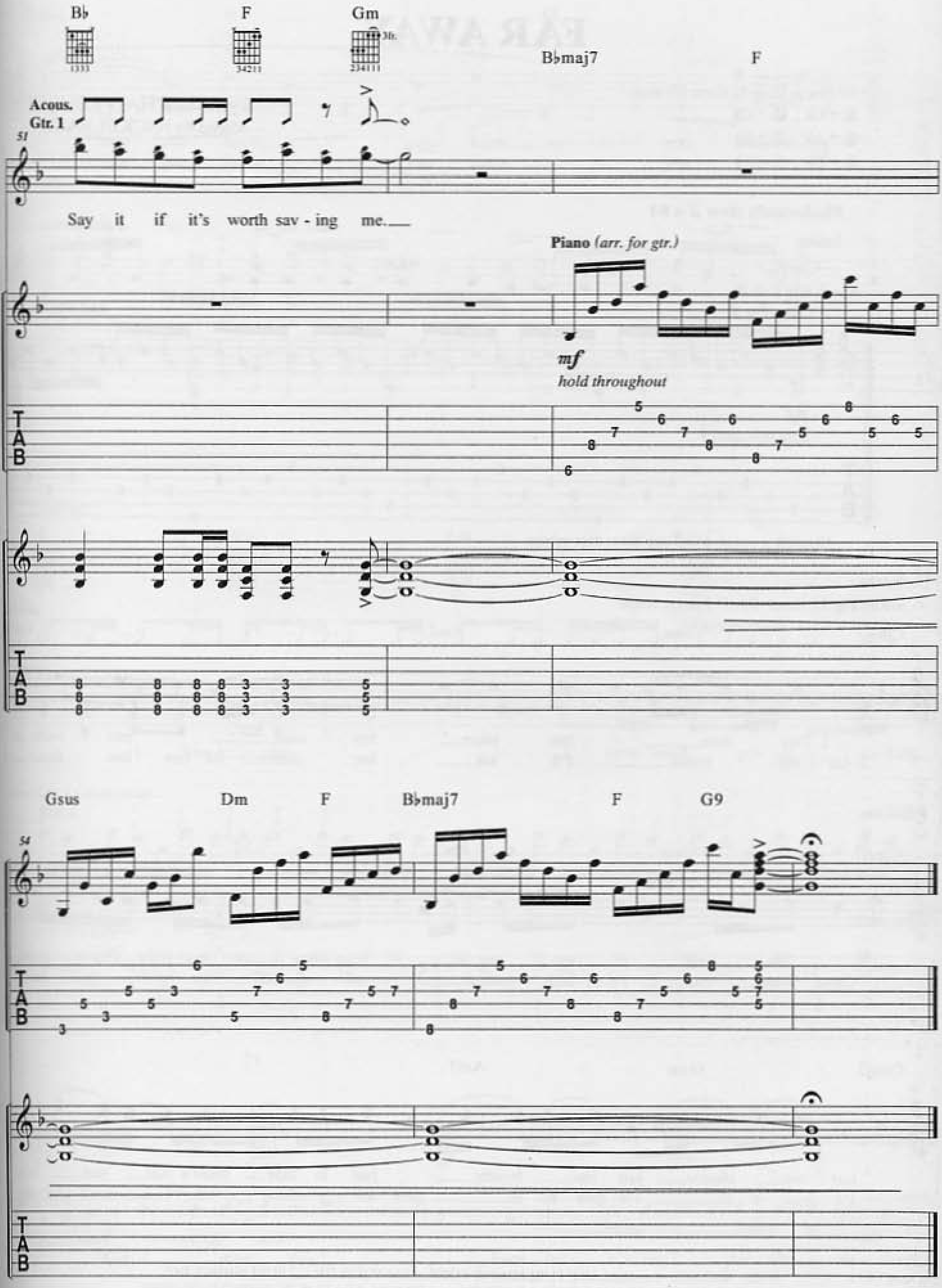

Gm
3fr.
234111
Dm
5fr.
13421
F
34211
B♭
1333
F
34211
Gm
3fr.
234111
B♭
1333
F
34211



Gm
Dm
F
B♭
F
Gm
B♭maj⁶₇
Fsus2
Gsus2
Dm(4)
B♭maj⁶₇
Fsus2
And all I need is you.
Acous. Gtr. 1
mf
hold throughout


Gm
Bbmaj6/7
Fsus2
Gm
37
And all I scream for you.
Come, please, I'm call-in'.
Hur - ry, I'm fall-in',
Chorus:
w/Rhy. Fig. 2 (Acous. Gtr. 1) simile
Dm
F
C
Gm
40
Show me what it's like
and
I'm fall-in', I'm fall-in',
to be the last one stand-ing
Elec. Gtr. 1
Dm
F
C
Gm
43
teach me wrong from right.
And,
And I'll show you what I can be.


B♭ F Gm Dm F
45
say it for me, say it to me and I'll leave this life be - hind me.
B♭ F Gm
47
Say it if it's worth sav - ing me.
Hur - ry, I'm fall - in'. And
B♭ F Gm Dm F
49
say it for me, say it to me and I'll leave this life be - hind me.


B♭
F
Gm
B♭maj7
F
Acous. Gtr. 1
Say it if it's worth sav - ing me.
Piano (arr. for gtr.)
mf
hold throughout
Gsus
Dm
F
B♭maj7
F
G9
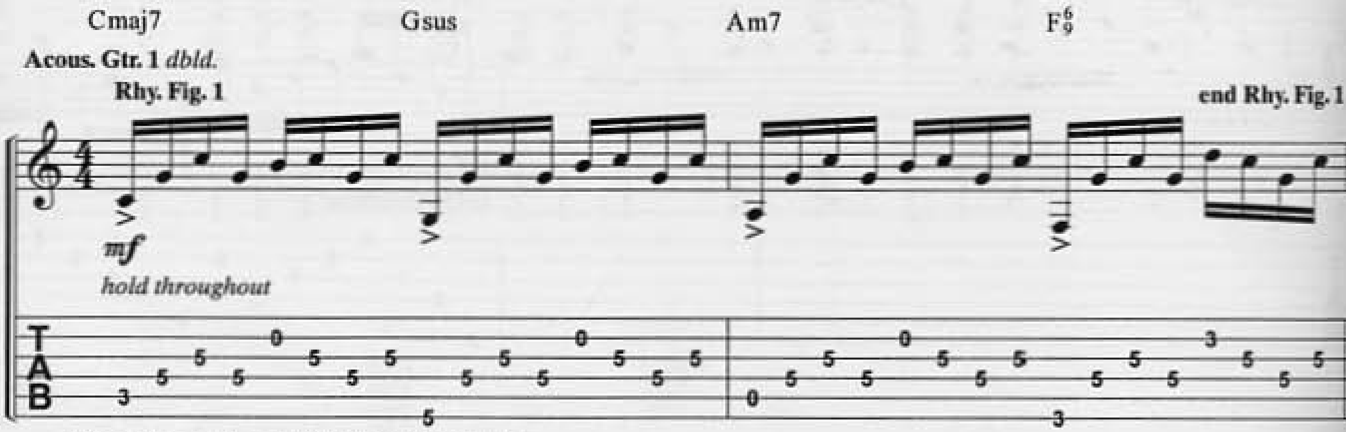
FAR AWAY

*All gtrs. in Drop D, down 1/2 step:
⑥ = D♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Lyrics by CHAD KROEGER
Music by NICKELBACK

Moderately slow ♩ = 84
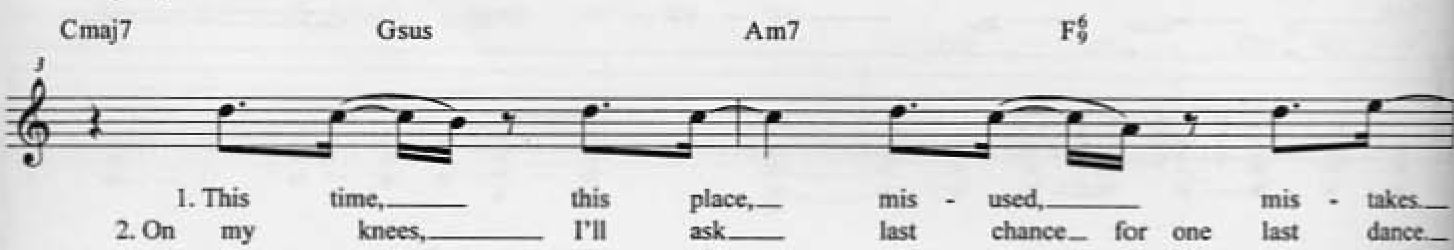
Intro:
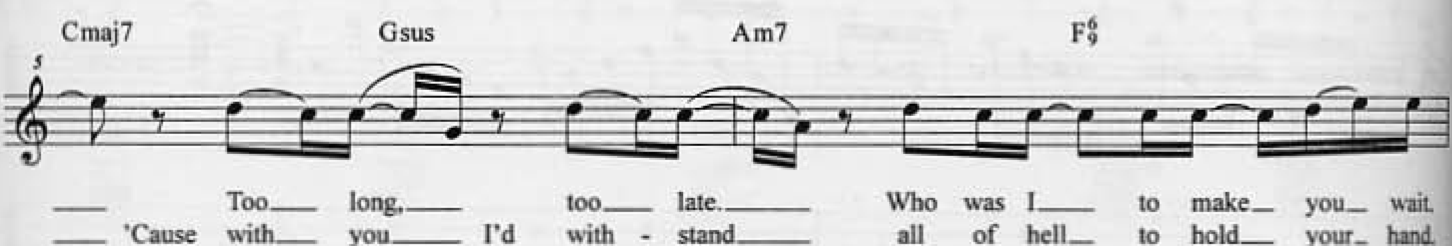


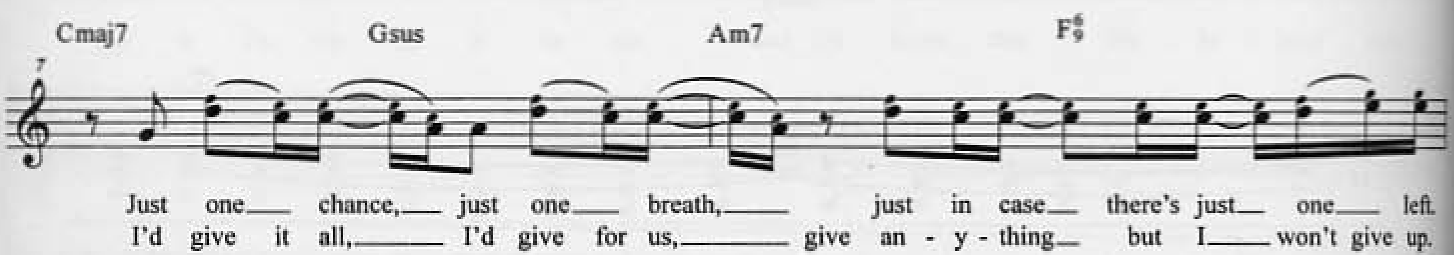
*Recording sounds a half step lower than written.

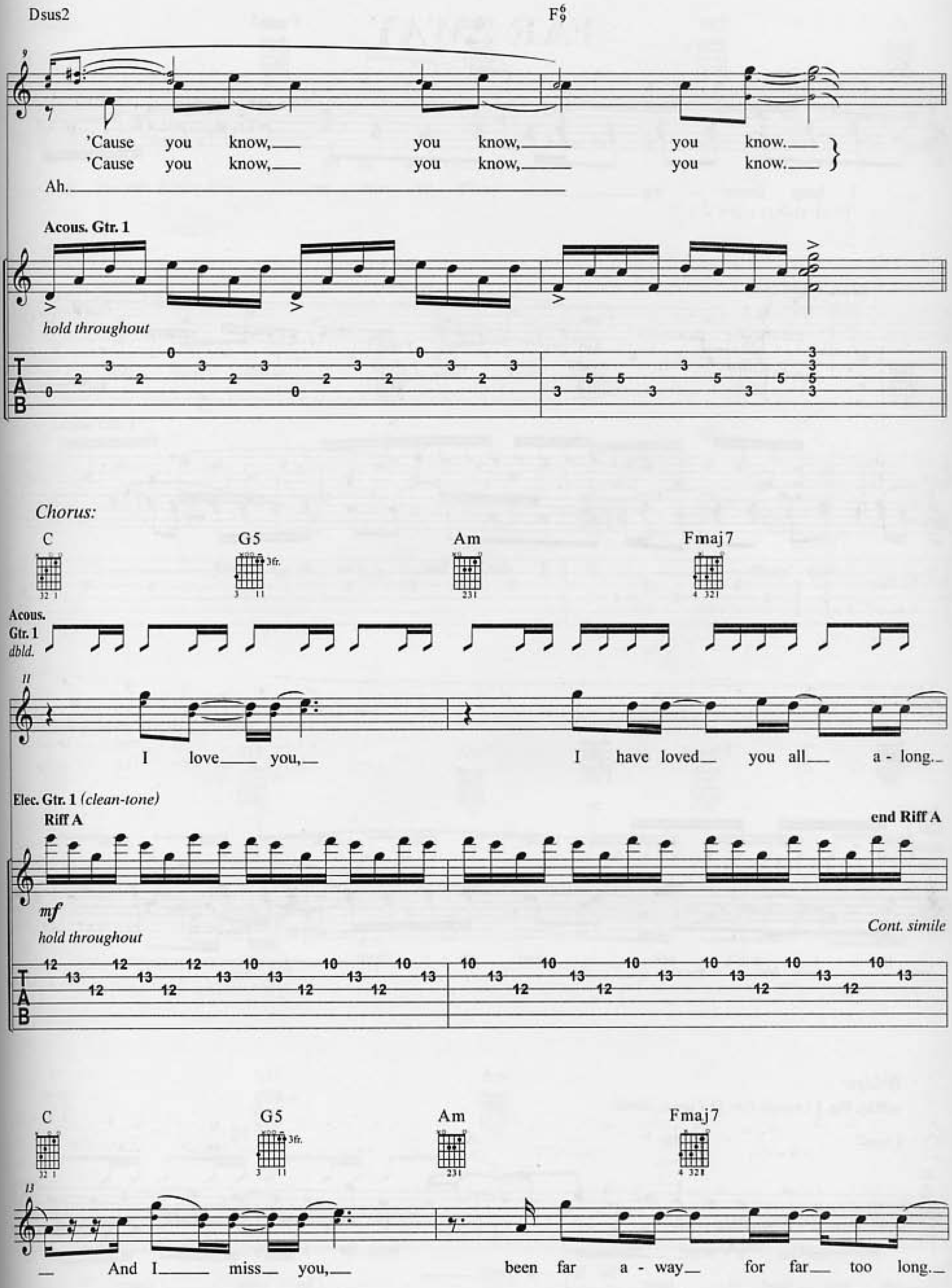
Verse:
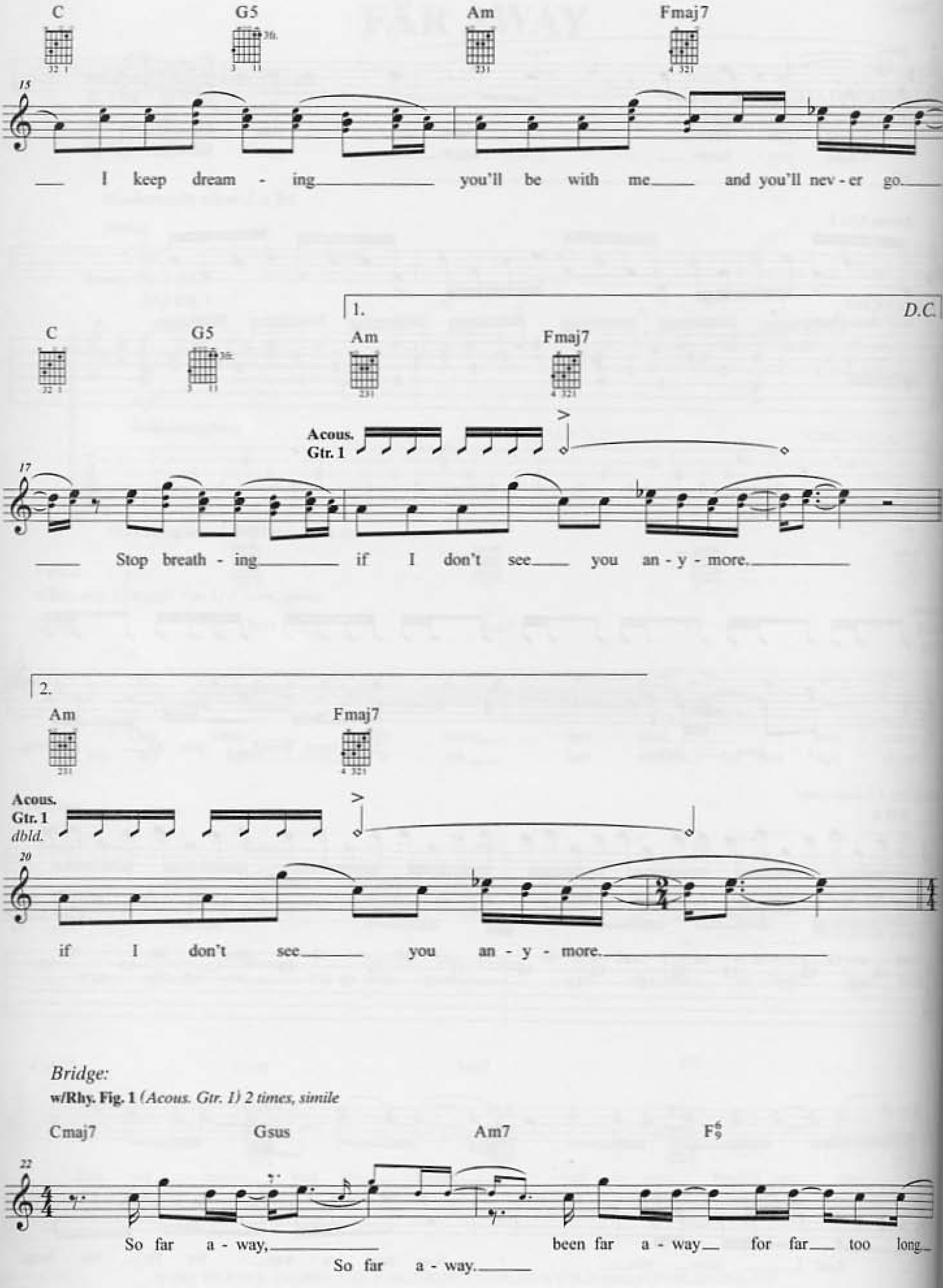
w/Rhy. Fig. 1 *(Acous. Gtr. 1) 3 times, simile*
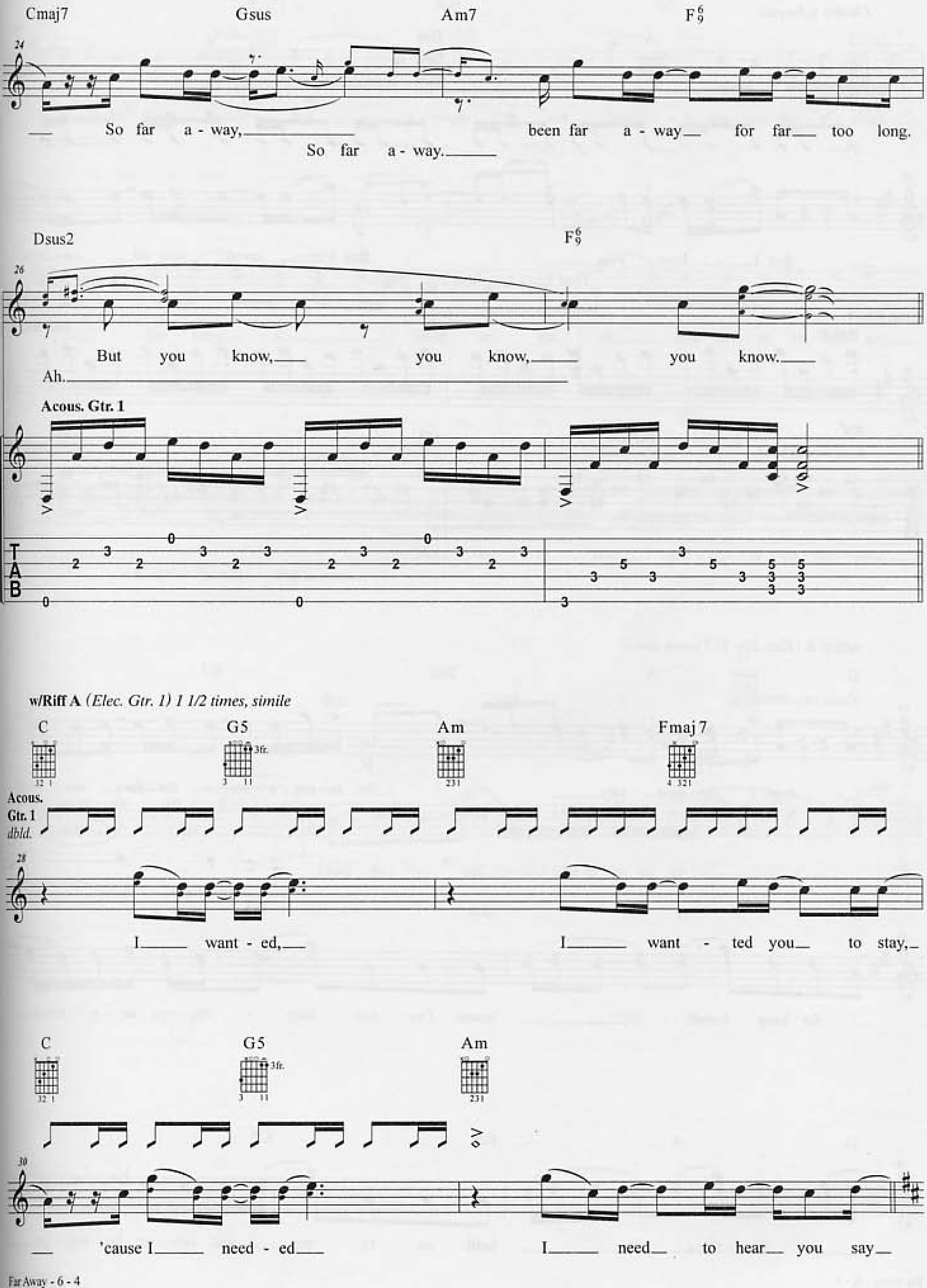


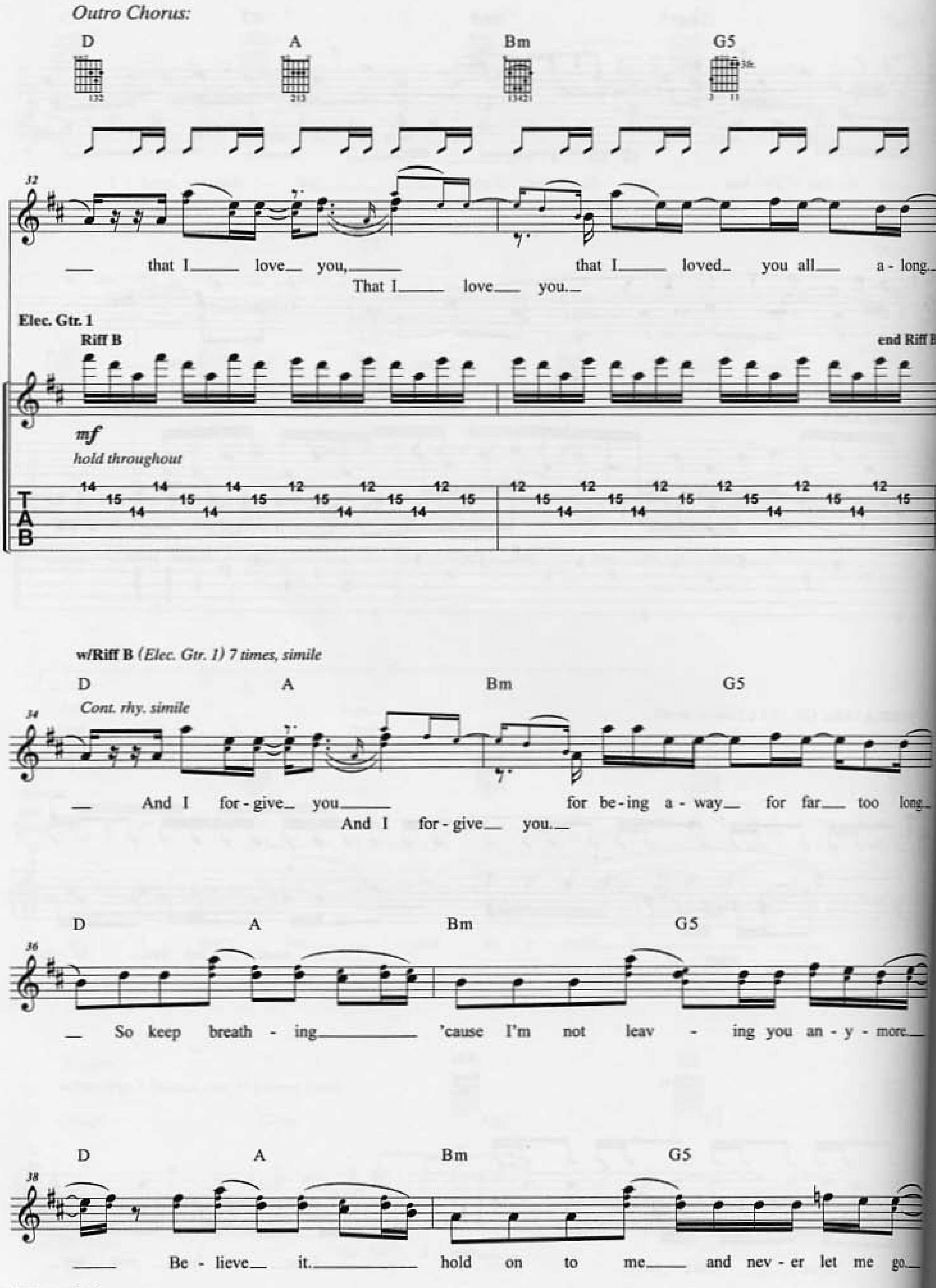


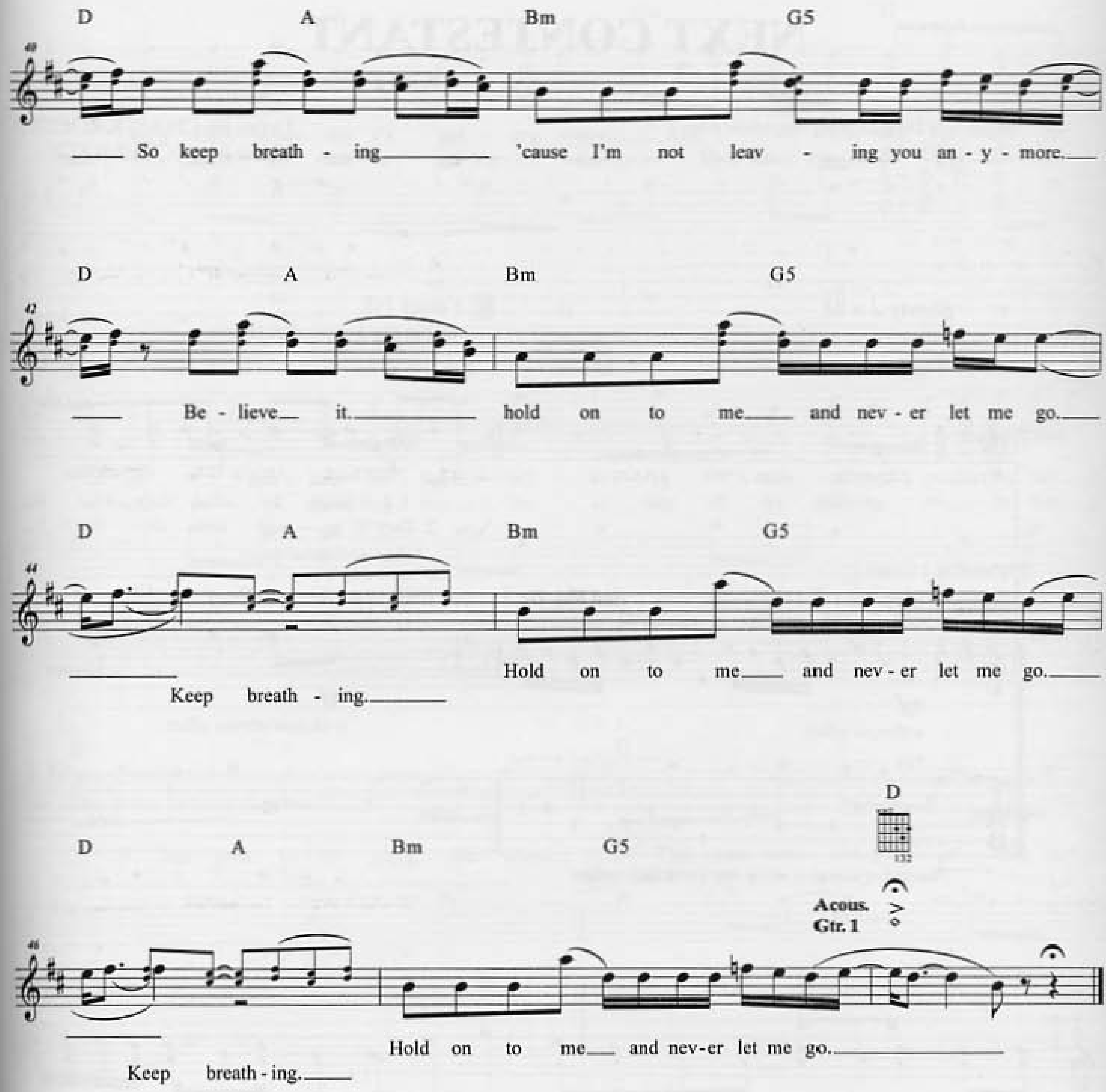



Dsus2
F6/9
'Cause you know, you know, you know.
'Cause you know, you know, you know.
Ah.
Acous. Gtr. 1
hold throughout
Chorus:
C
G5
Am
Fmaj7
Acous. Gtr. 1 dbld.
I love you, I have loved you all a - long.
Elec. Gtr. 1 (clean-tone)
Riff A
end Riff A
mf
hold throughout
Cont. simile
C
G5
Am
Fmaj7
And I miss you, been far a - way for far too long.


C
G5
Am
Fmaj7
15
I keep dream - ing you'll be with me and you'll nev - er go.
1.
D.C.
C
G5
Am
Fmaj7
Acous. Gtr. 1
17
Stop breath - ing if I don't see you an - y - more.
2.
Am
Fmaj7
Acous. Gtr. 1 dbld.
20
if I don't see you an - y - more.
Bridge:
w/Rhy. Fig. 1 (Acous. Gtr. 1) 2 times, simile
Cmaj7
Gsus
Am7
22
So far a - way, been far a - way for far too long
So far a - way.


Cmaj7
Gsus
Am7
F6/9
24
So far a - way,
So far a - way.
been far a - way for far too long.
Dsus2
F6/9
26
But you know, you know, you know.
Ah.
Acous. Gtr. 1
T
A
B
w/Riff A (Elec. Gtr. 1) 1 1/2 times, simile
C
G5
Am
Fmaj7
3fr.
Acous. Gtr. 1 dbld.
28
I wanted, I want - ted you to stay,
C
G5
Am
30
'cause I need - ed I need to hear you say
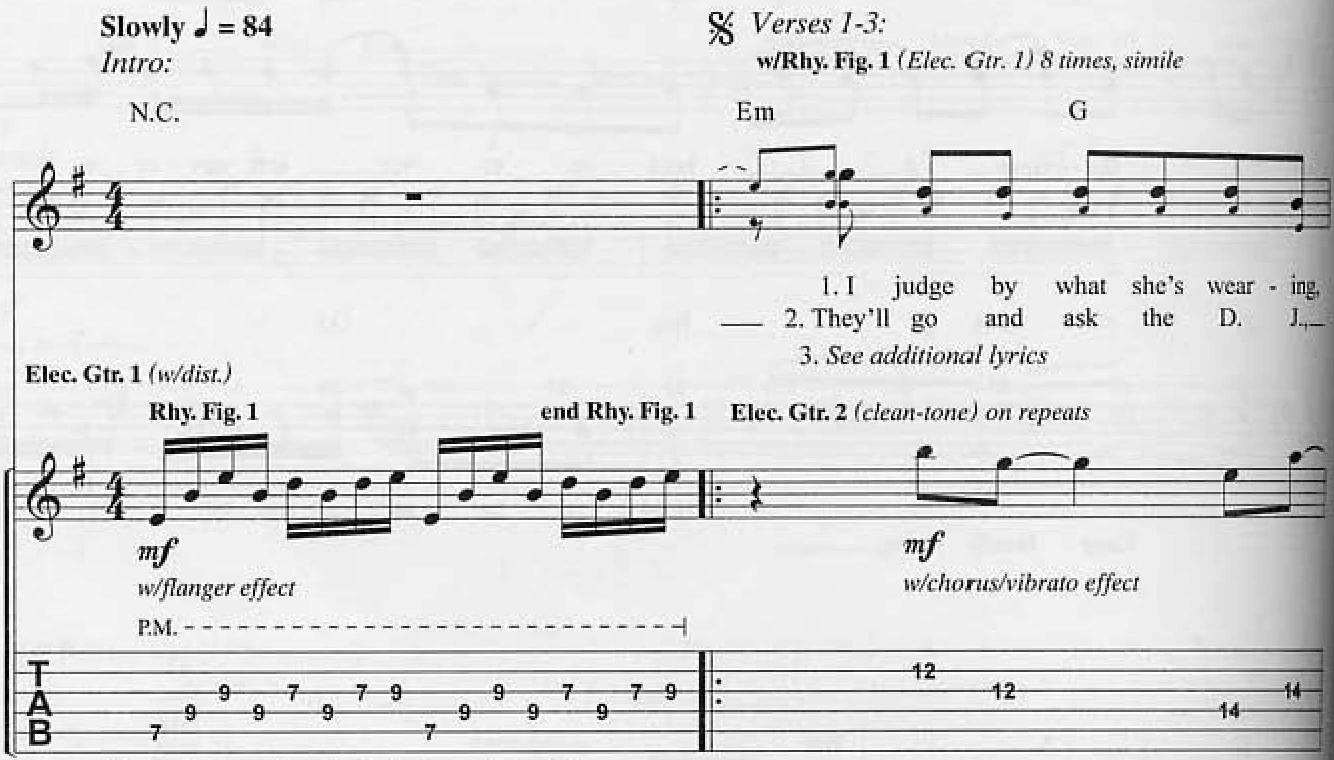

Outro Chorus:
D
A
Bm
G5
that I love you,
that I loved you all a - long.
That I love you.
Elec. Gtr. 1
Riff B
end Riff B
mf
hold throughout
w/Riff B (Elec. Gtr. 1) 7 times, simile
Cont. rhy. simile
And I for - give you
for be - ing a - way for far too long.
And I for - give you.
So keep breath - ing 'cause I'm not leav - ing you an - y - more.
Be - lieve it. hold on to me and nev - er let me go.


D A Bm G5
40
So keep breath - ing 'cause I'm not leav - ing you an - y - more.
D A Bm G5
42
Be - lieve it. hold on to me and nev - er let me go.
D A Bm G5
44
Keep breath - ing. Hold on to me and nev - er let me go.
D A Bm G5 D
46
Acous. Gtr. 1
Keep breath - ing. Hold on to me and nev - er let me go.
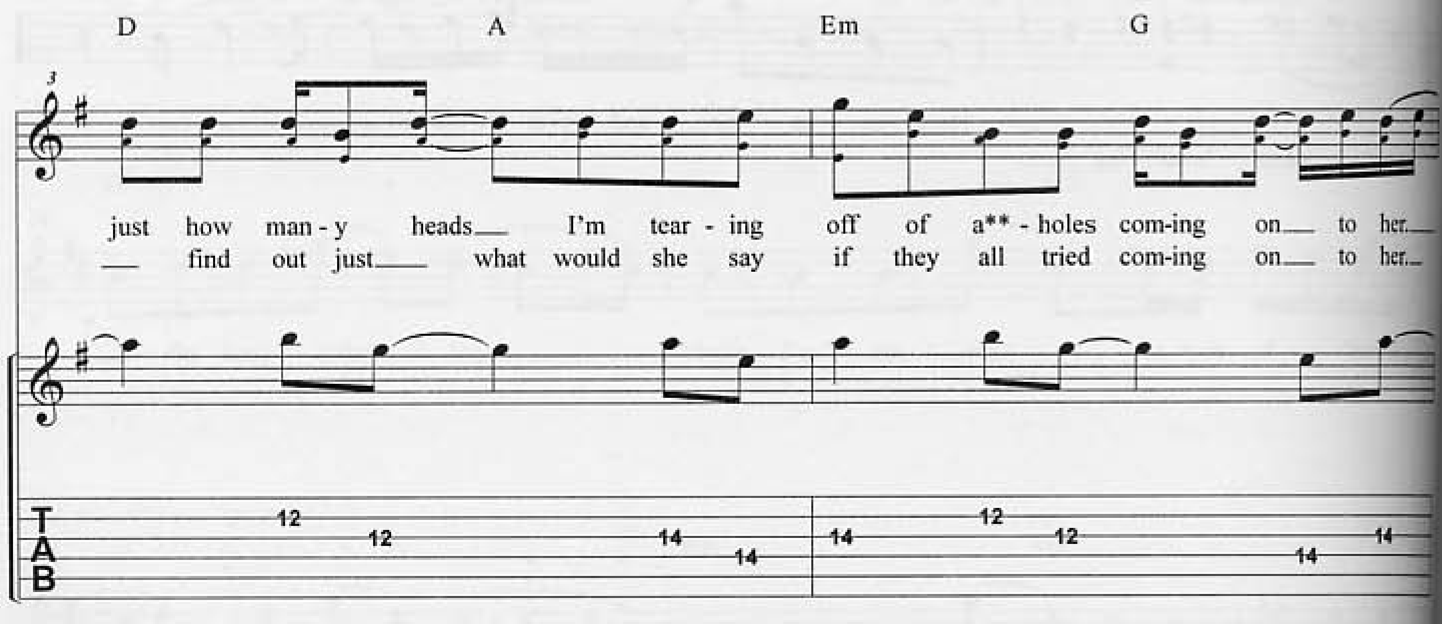
NEXT CONTESTANT
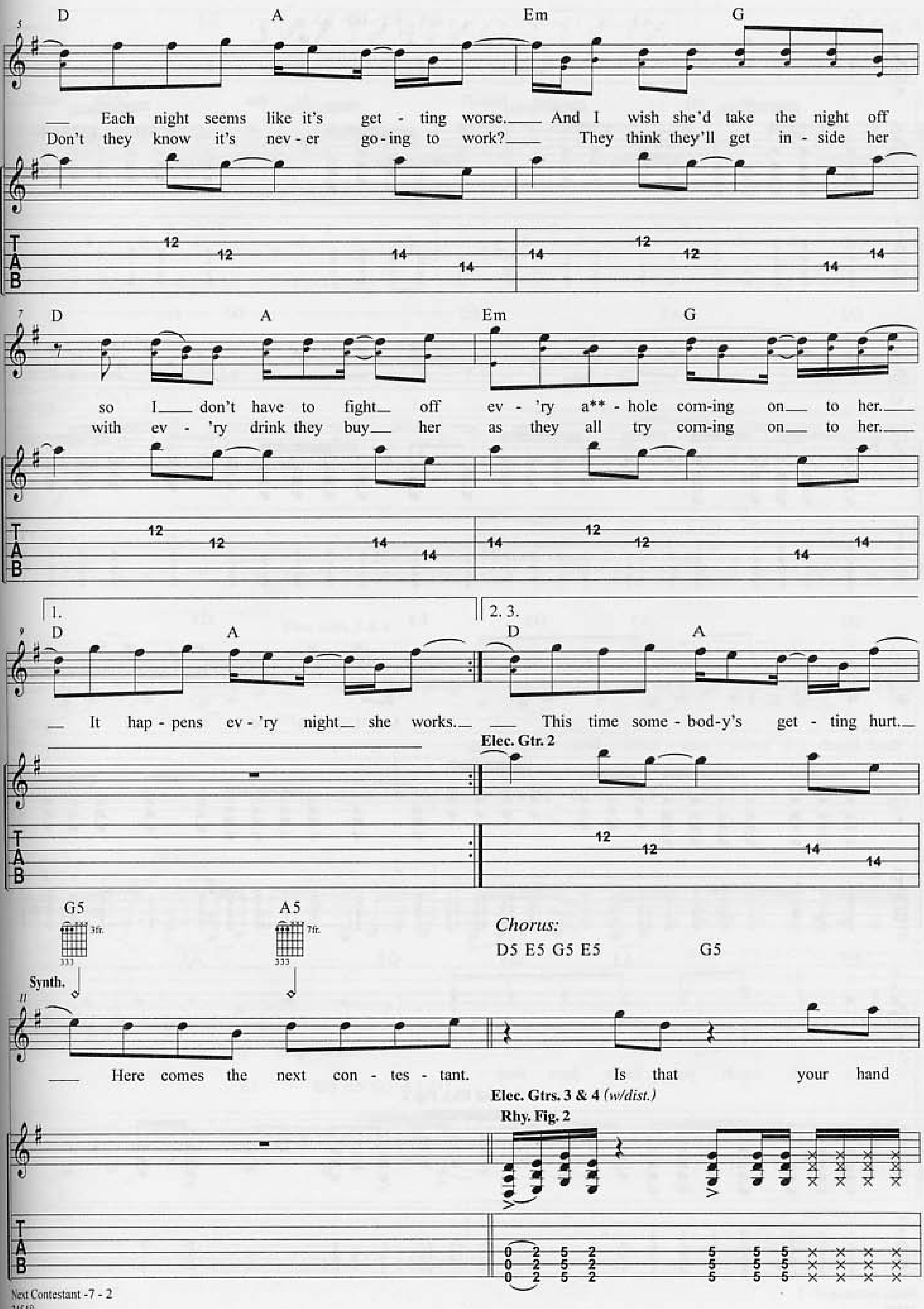
*All gtrs. in Drop D, down one whole step:
⑥ = C ③ = F
⑤ = G ② = A
④ = C ① = D

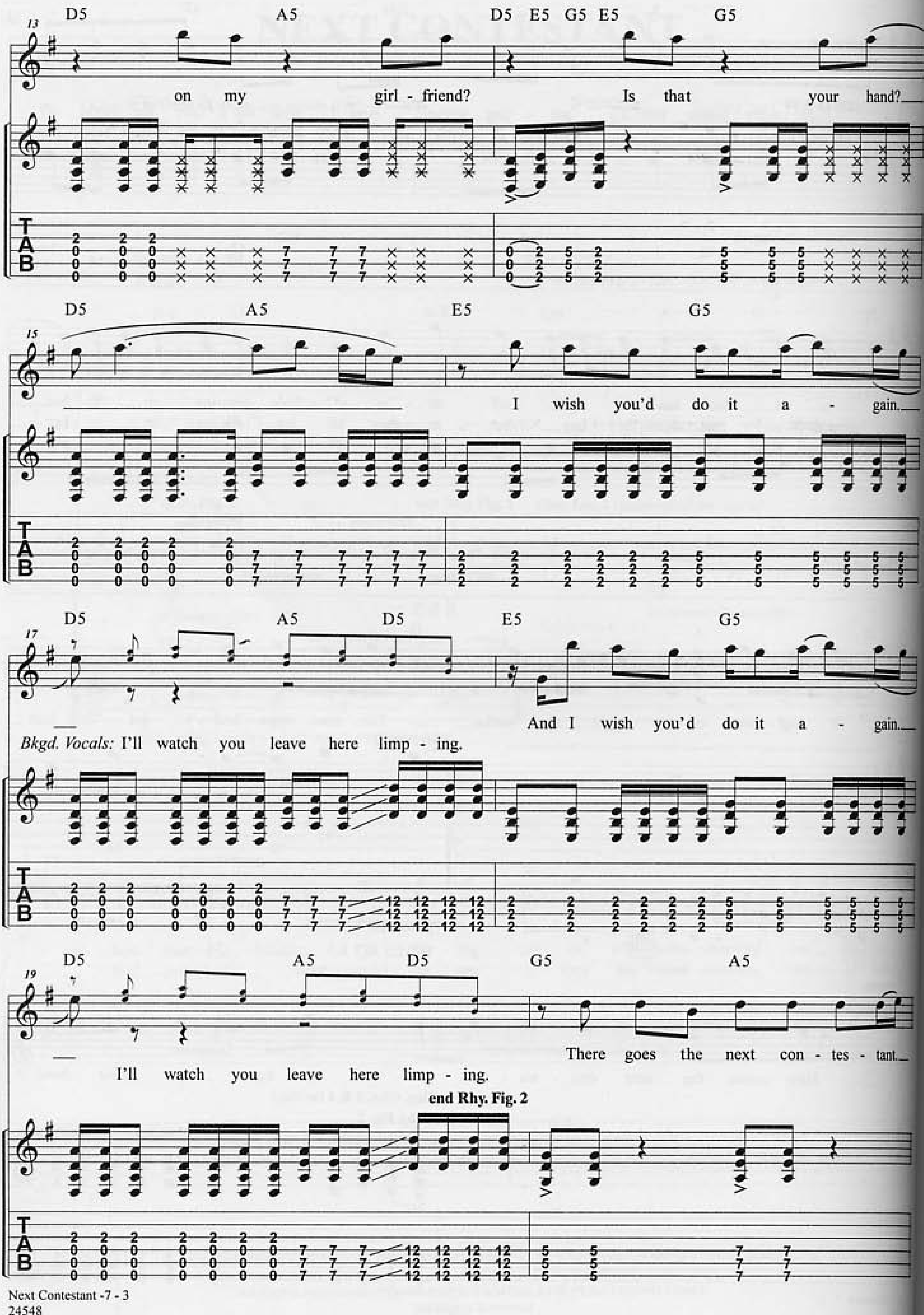
Lyrics by CHAD KROEGER
Music by NICKELBACK

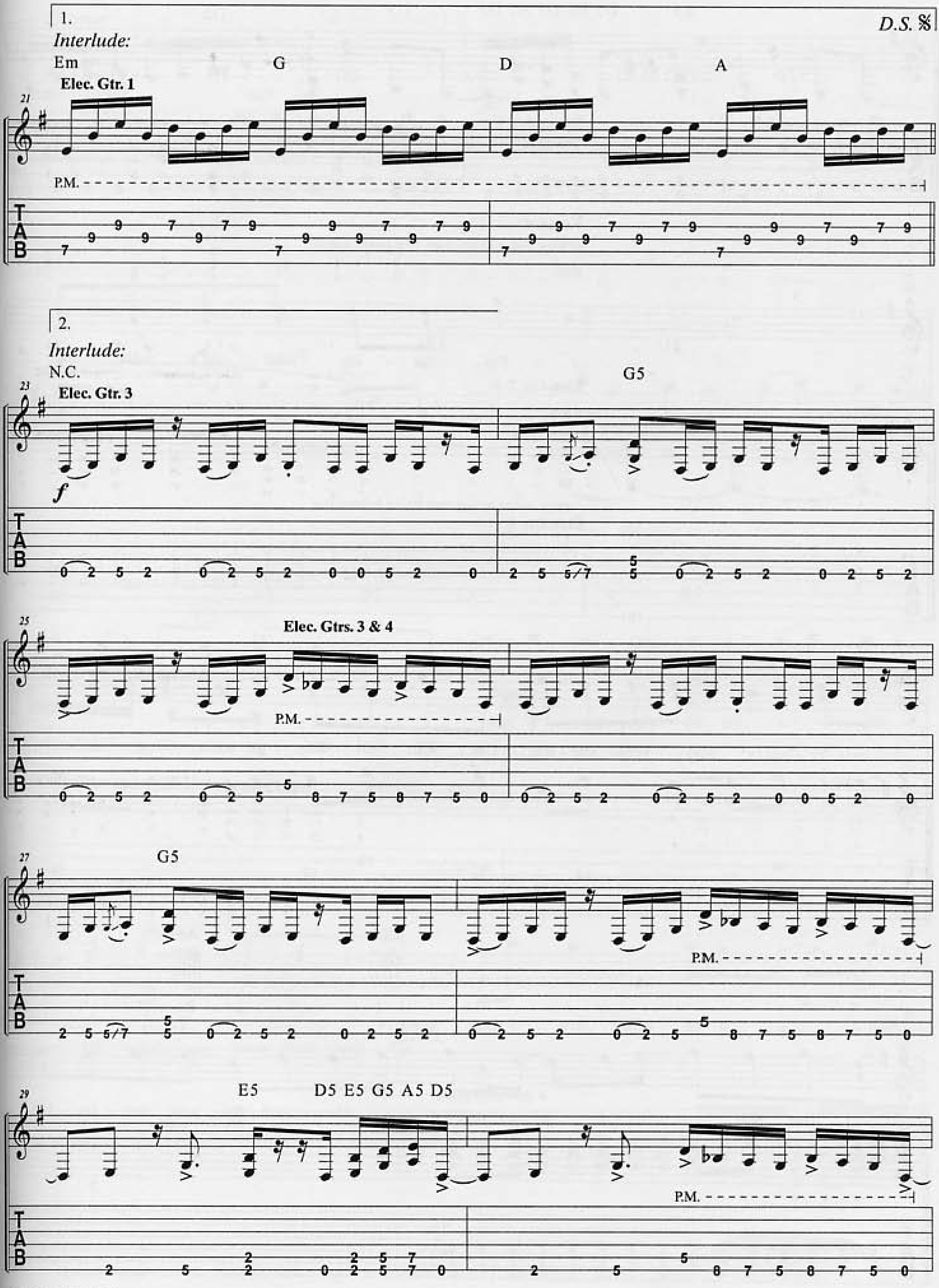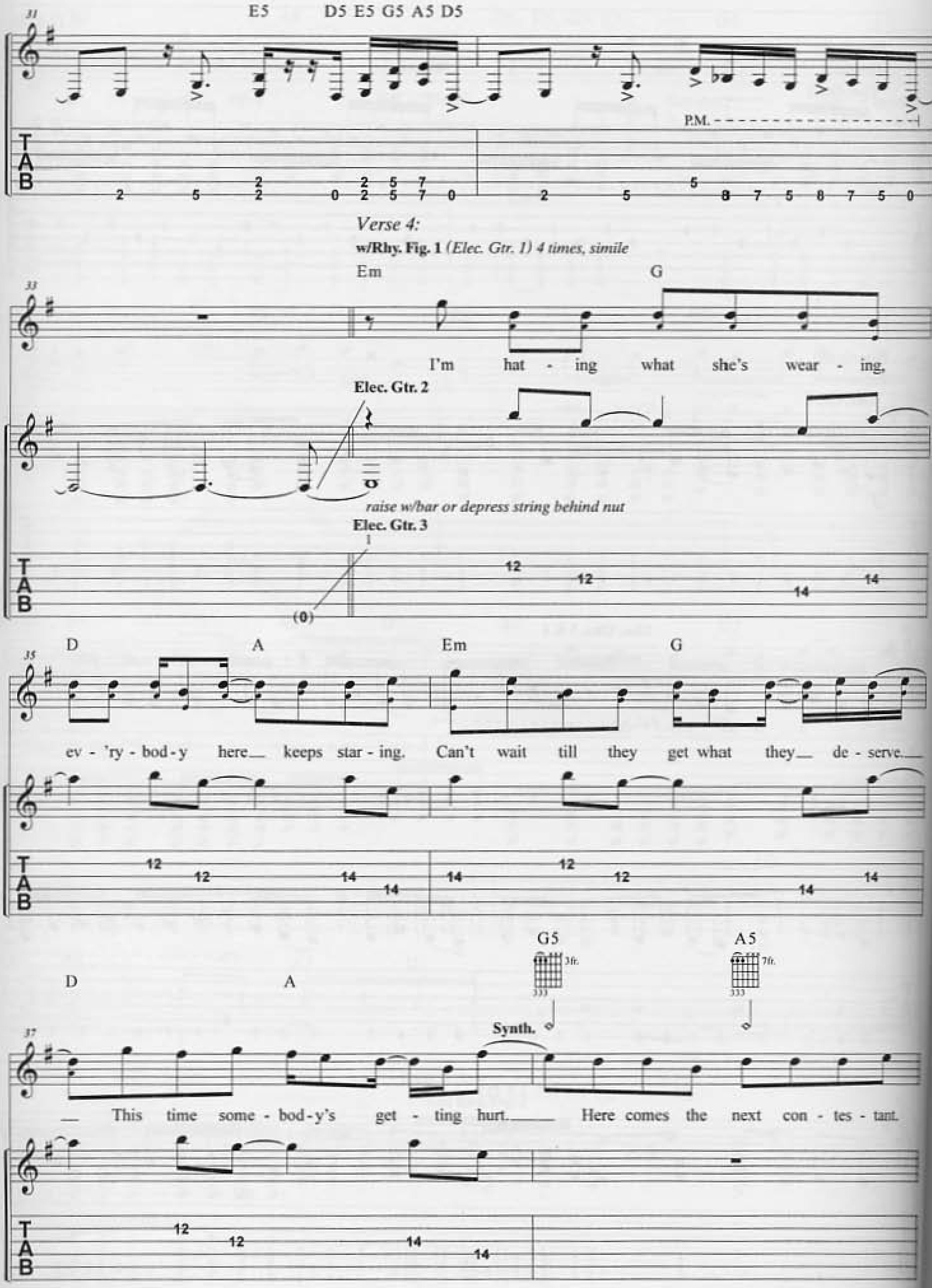


*Recording sounds a whole step lower than written.

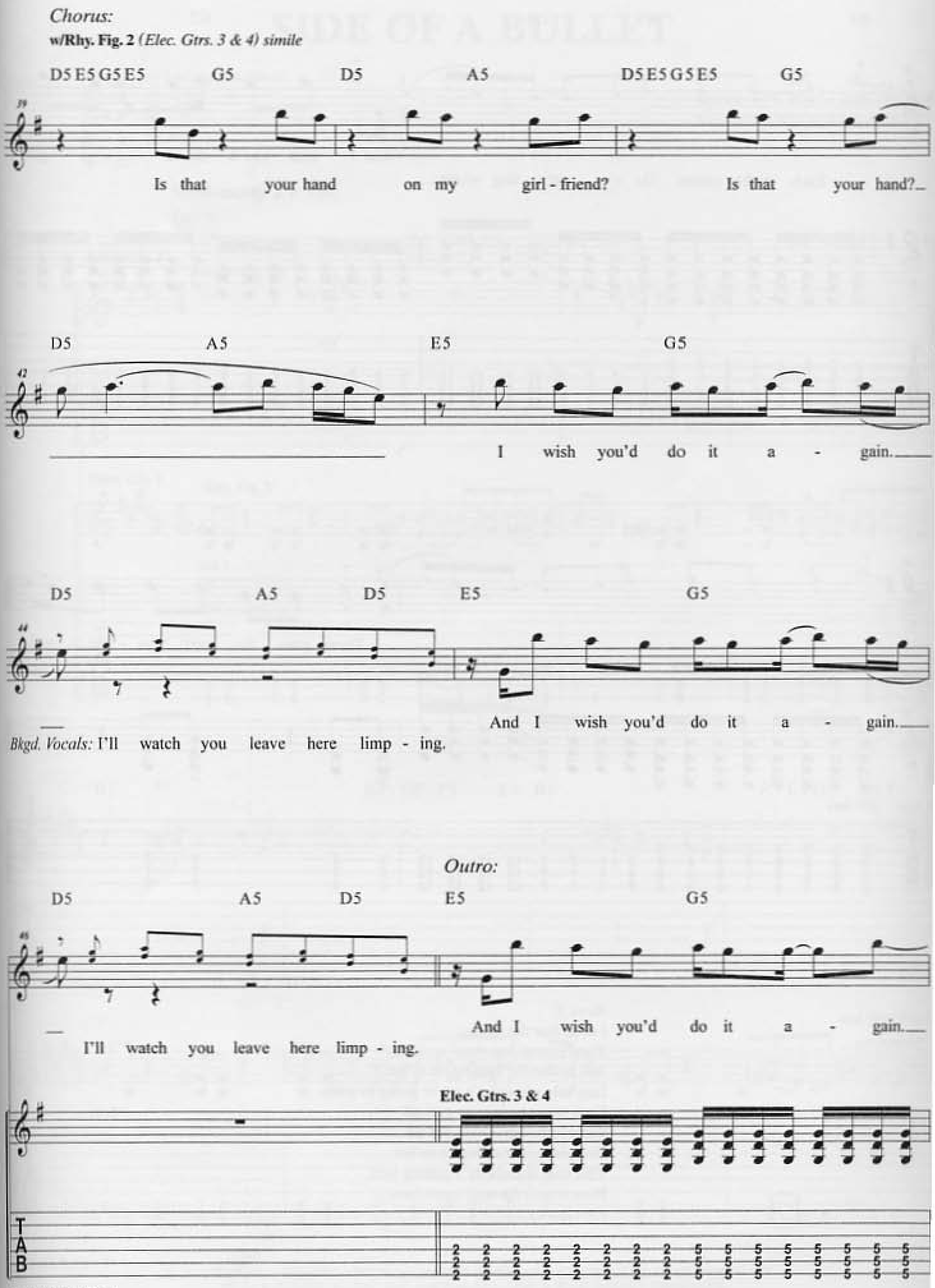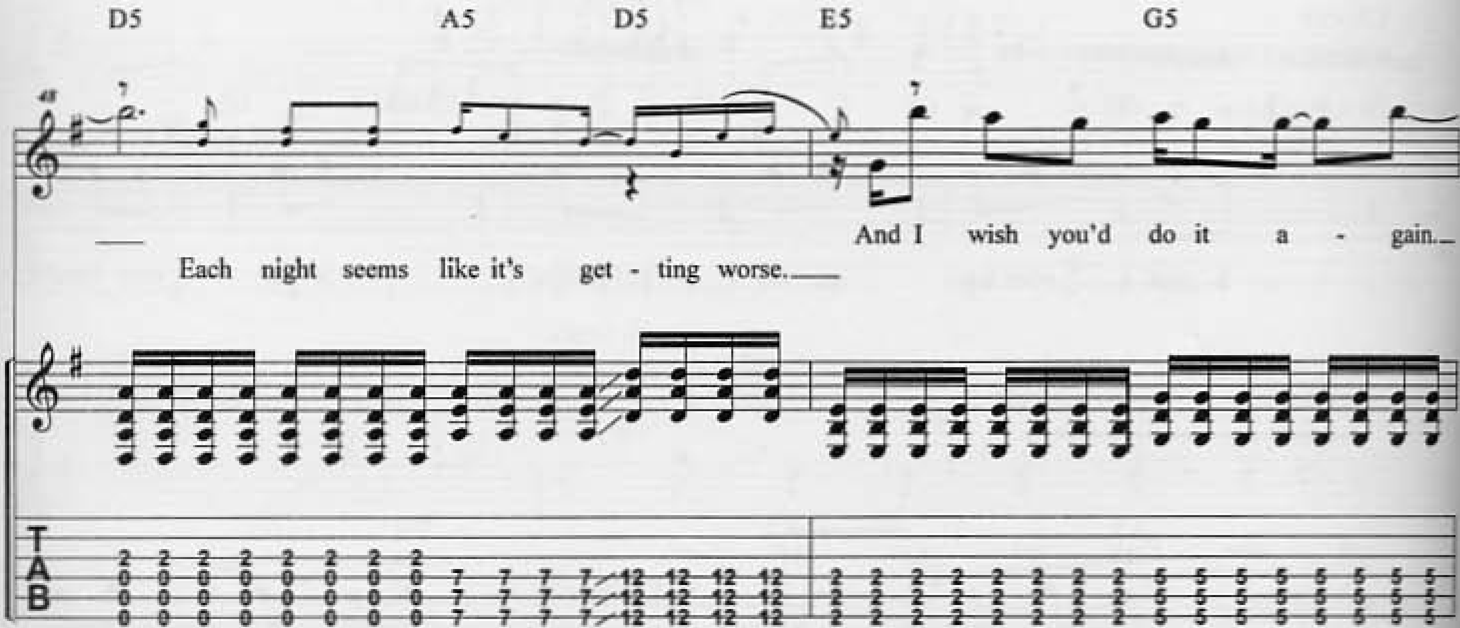



D A Em G
Each night seems like it's get - ting worse. And I wish she'd take the night off
Don't they know it's nev - er go - ing to work? They think they'll get in - side her
D A Em G
so I don't have to fight off ev - 'ry a** - hole com-ing on to her.
with ev - 'ry drink they buy her as they all try com-ing on to her.
1.
2. 3.
D A D A
It hap - pens ev - 'ry night she works. This time some - bod-y's get - ting hurt.
Elec. Gtr. 2
G5
A5
3fr.
7fr.
Synth.
Chorus:
D5 E5 G5 E5 G5
Here comes the next con - tes - tant. Is that your hand
Elec. Gtrs. 3 & 4 (w/dist.)
Rhy. Fig. 2
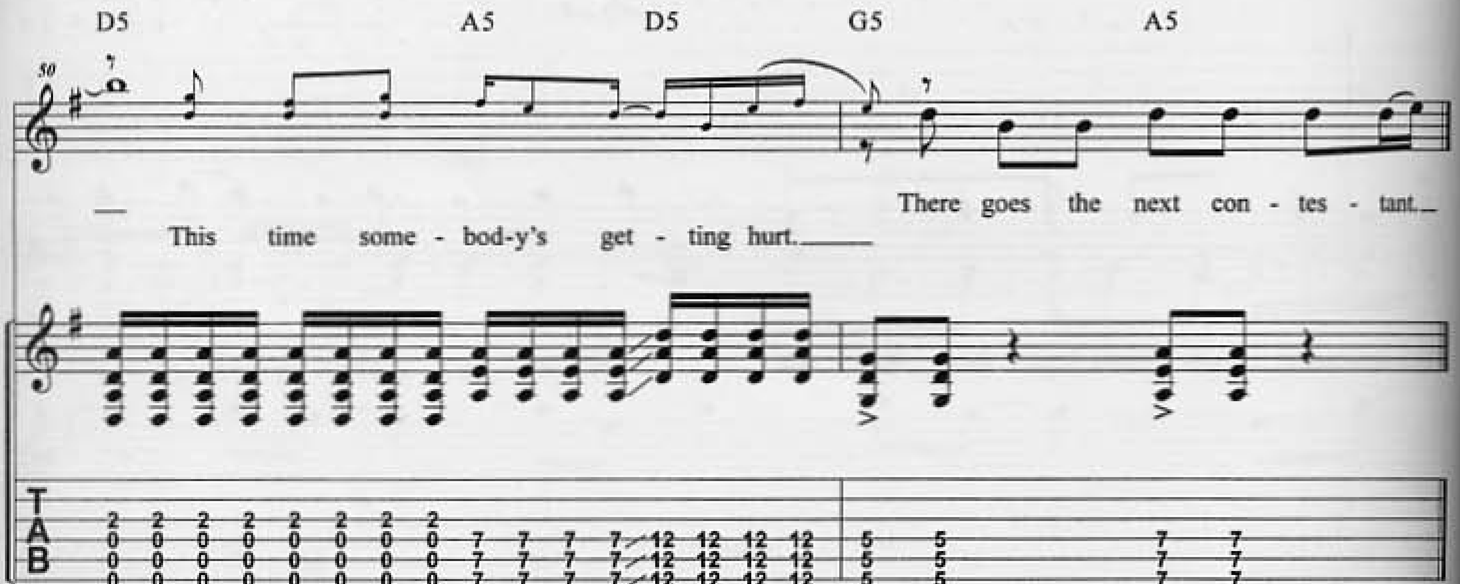

D5 A5 D5 E5 G5 E5 G5
on my girl - friend? Is that your hand?
D5 A5 E5 G5
I wish you'd do it a - gain.
D5 A5 D5 E5 G5
And I wish you'd do it a - gain.
Bkgd. Vocals: I'll watch you leave here limp - ing.
D5 A5 D5 G5 A5
There goes the next con - tes - tant.
I'll watch you leave here limp - ing.
end Rhy. Fig. 2


1.
Interlude:
D.S. 𝄋
Em
G
D
A
Elec. Gtr. 1
P.M.
2.
Interlude:
N.C.
G5
Elec. Gtr. 3
Elec. Gtrs. 3 & 4
P.M.
G5
P.M.
E5
D5 E5 G5 A5 D5
P.M.


E5 D5 E5 G5 A5 D5
P.M.
Verse 4:
w/Rhy. Fig. 1 (Elec. Gtr. 1) 4 times, simile
Em G
I'm hat - ing what she's wear - ing,
Elec. Gtr. 2
raise w/bar or depress string behind nut
Elec. Gtr. 3
D A Em G
ev - 'ry - bod - y here keeps star - ing. Can't wait till they get what they de - serve.
D A G5 A5
Synth.
This time some - bod - y's get - ting hurt. Here comes the next con - tes - tant.


Chorus:
w/Rhy. Fig. 2 (Elec. Gtrs. 3 & 4) simile
D5 E5 G5 E5 G5 D5 A5 D5 E5 G5 E5 G5
Is that your hand on my girl - friend? Is that your hand?
D5 A5 E5 G5
I wish you'd do it a - gain.
D5 A5 D5 E5 G5
And I wish you'd do it a - gain.
Bkgd. Vocals: I'll watch you leave here limp - ing.
Outro:
D5 A5 D5 E5 G5
And I wish you'd do it a - gain.
I'll watch you leave here limp - ing.
Elec. Gtrs. 3 & 4
T
A
B
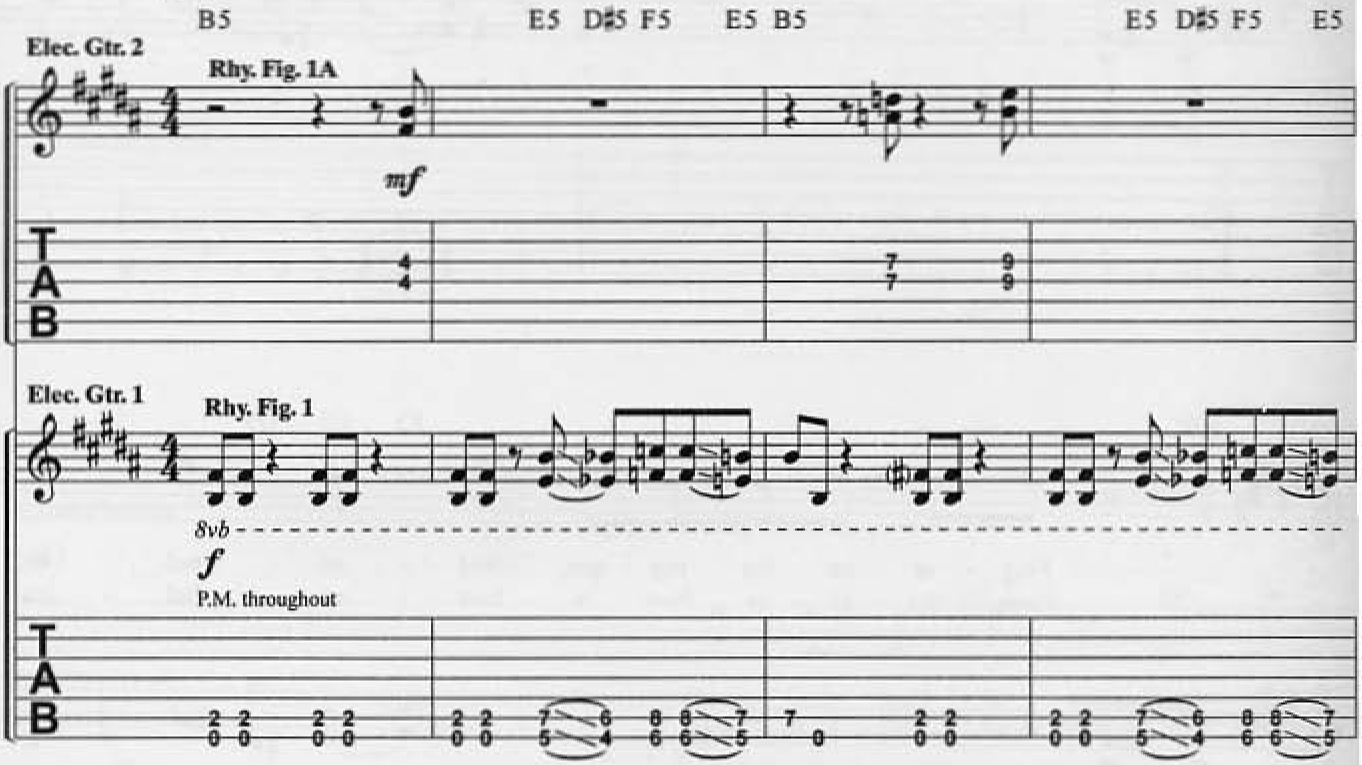




Verse 3:
I even fear the ladies,
They're cool but twice as crazy.
Just as bad for coming on to her.
Don't they know it's never going to work.
Each time she bats an eyelash
Somebody's grabbing her ass.
Everybody is coming on to her.
This time somebody's getting hurt.
Here comes the next contestant.
(To Chorus:)
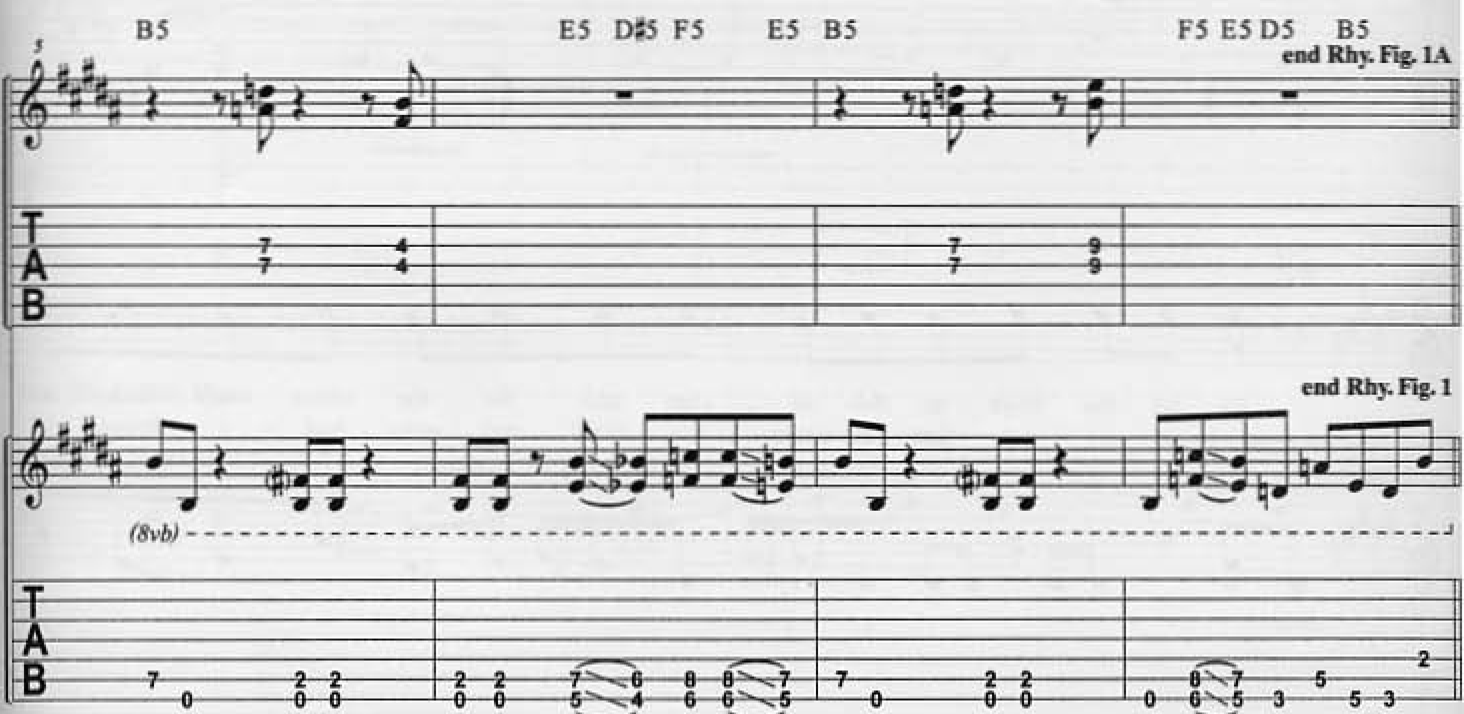
SIDE OF A BULLET
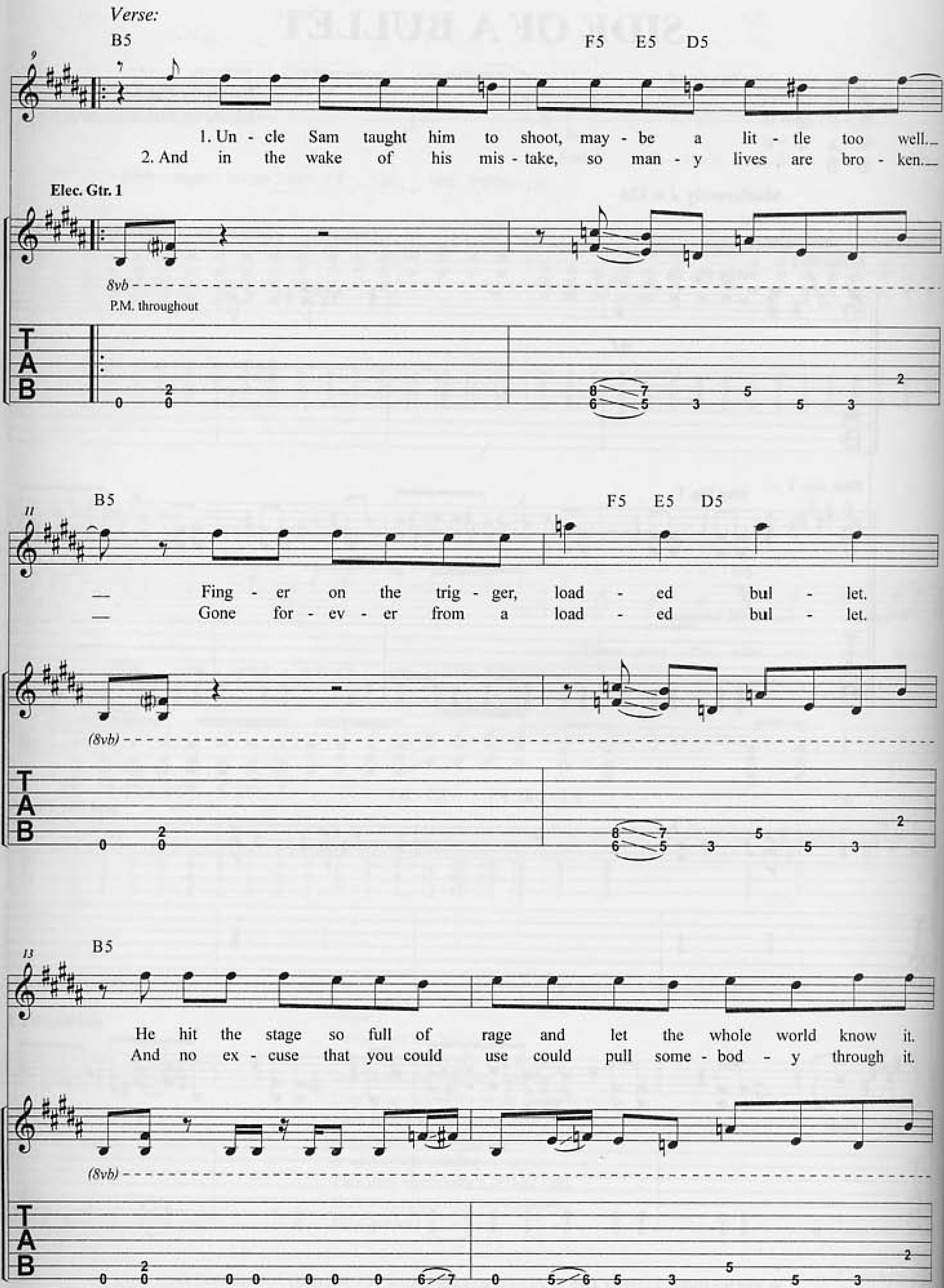
All gtrs. are 7-string gtrs. tuned:
⑦ = B ③ = G
⑥ = E ② = B
⑤ = A ① = E
④ = D

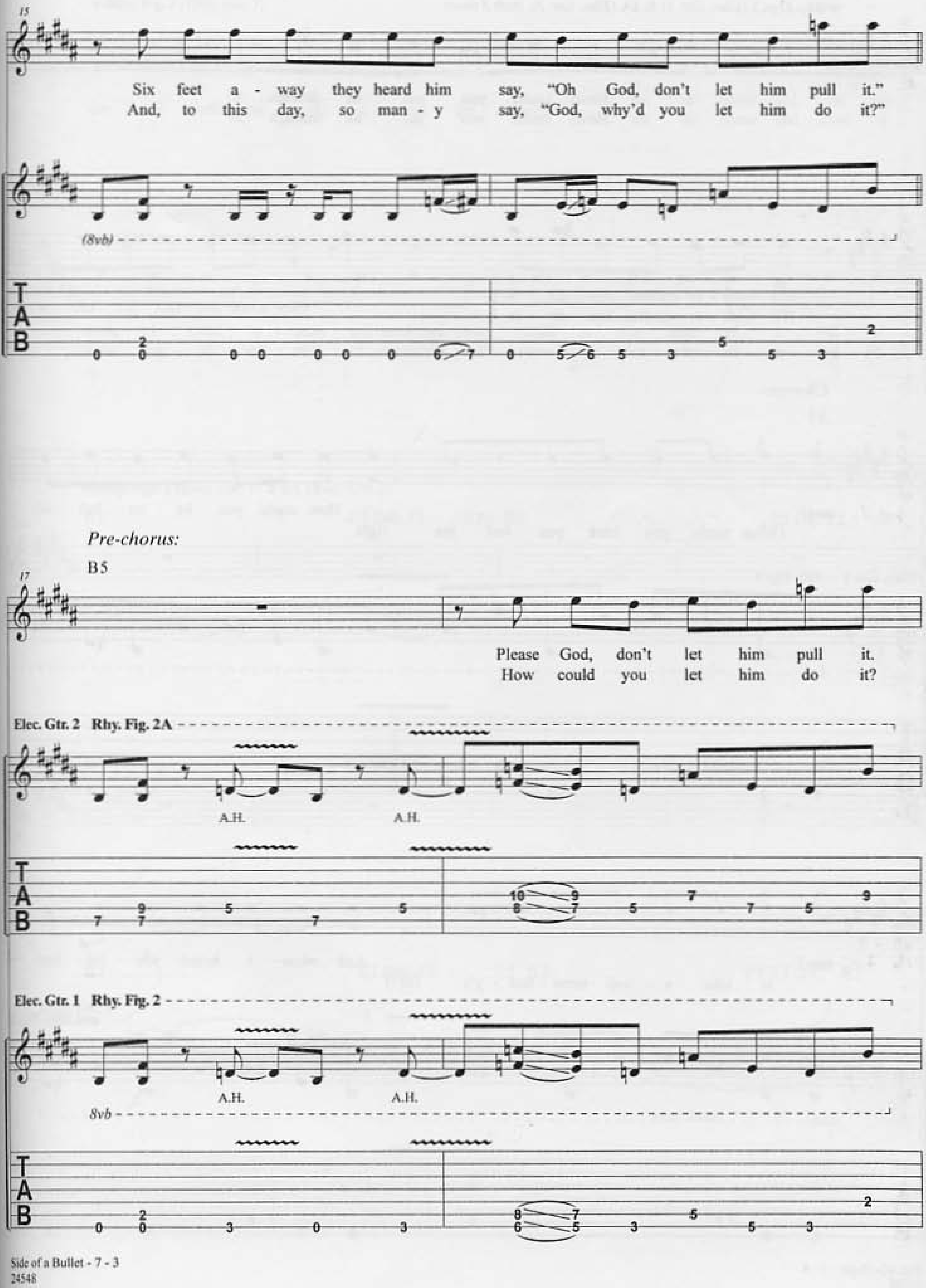
Lyrics by CHAD KROEGER
Music by NICKELBACK

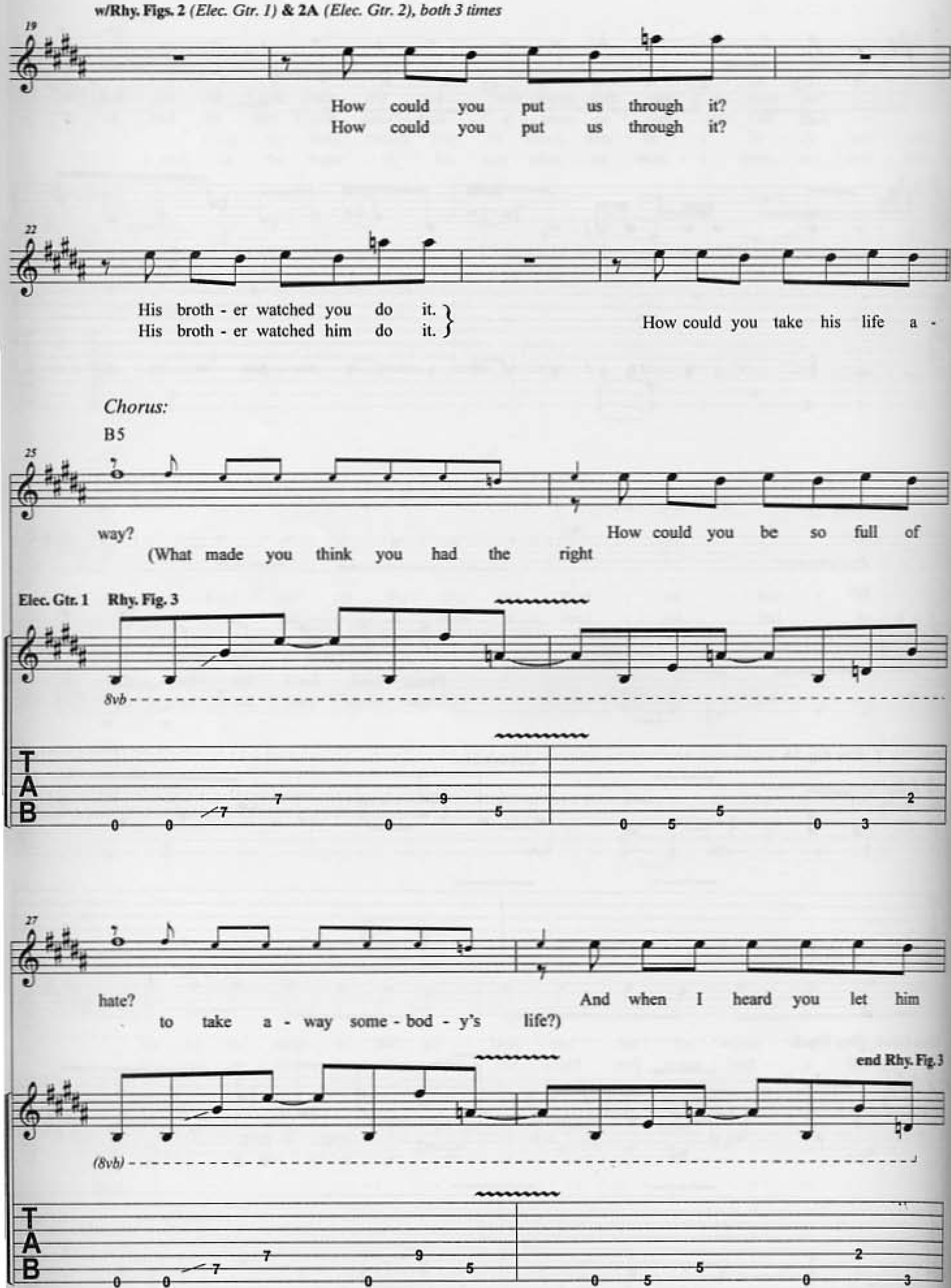
Moderately ♩ = 126
Intro:

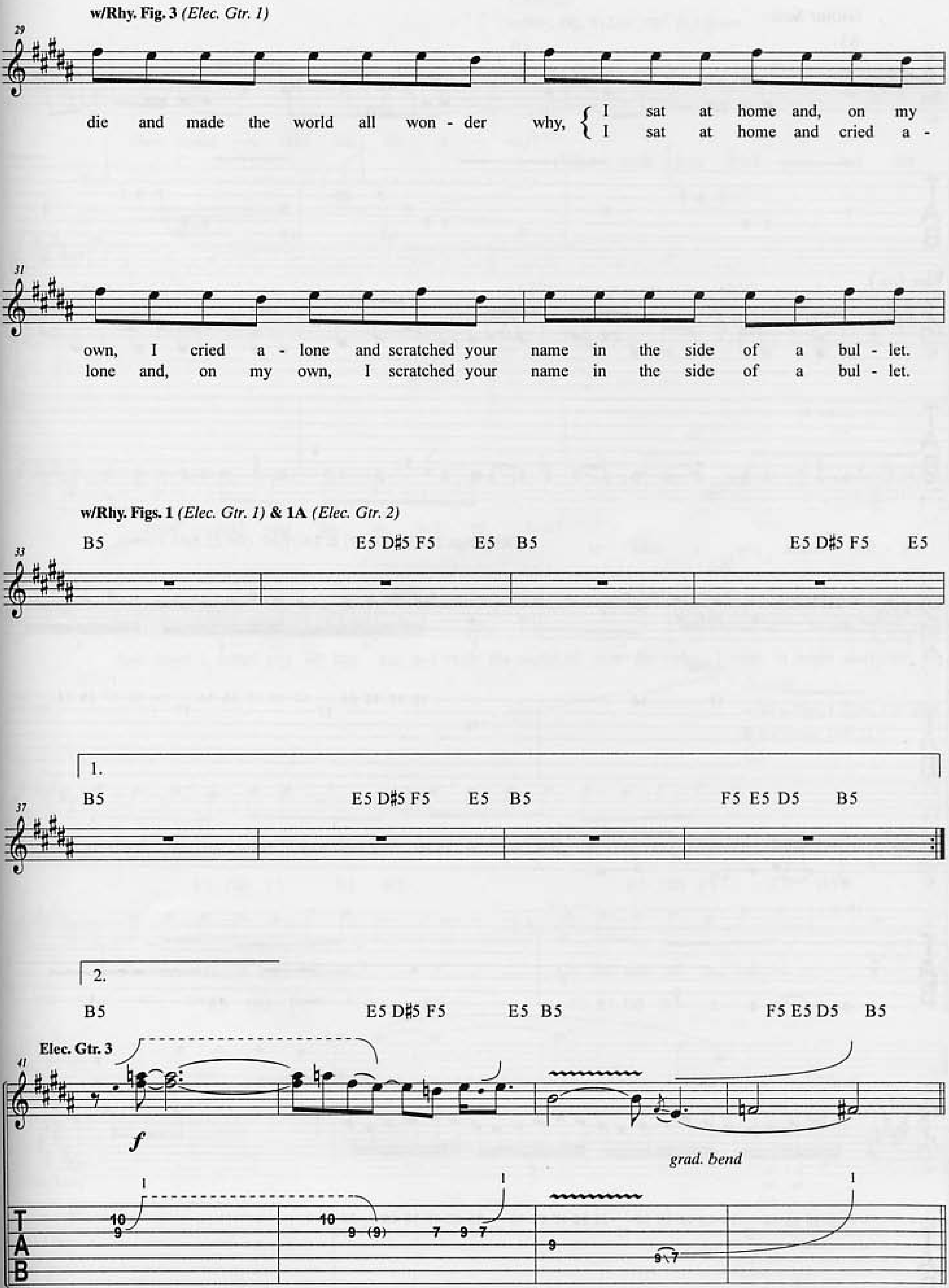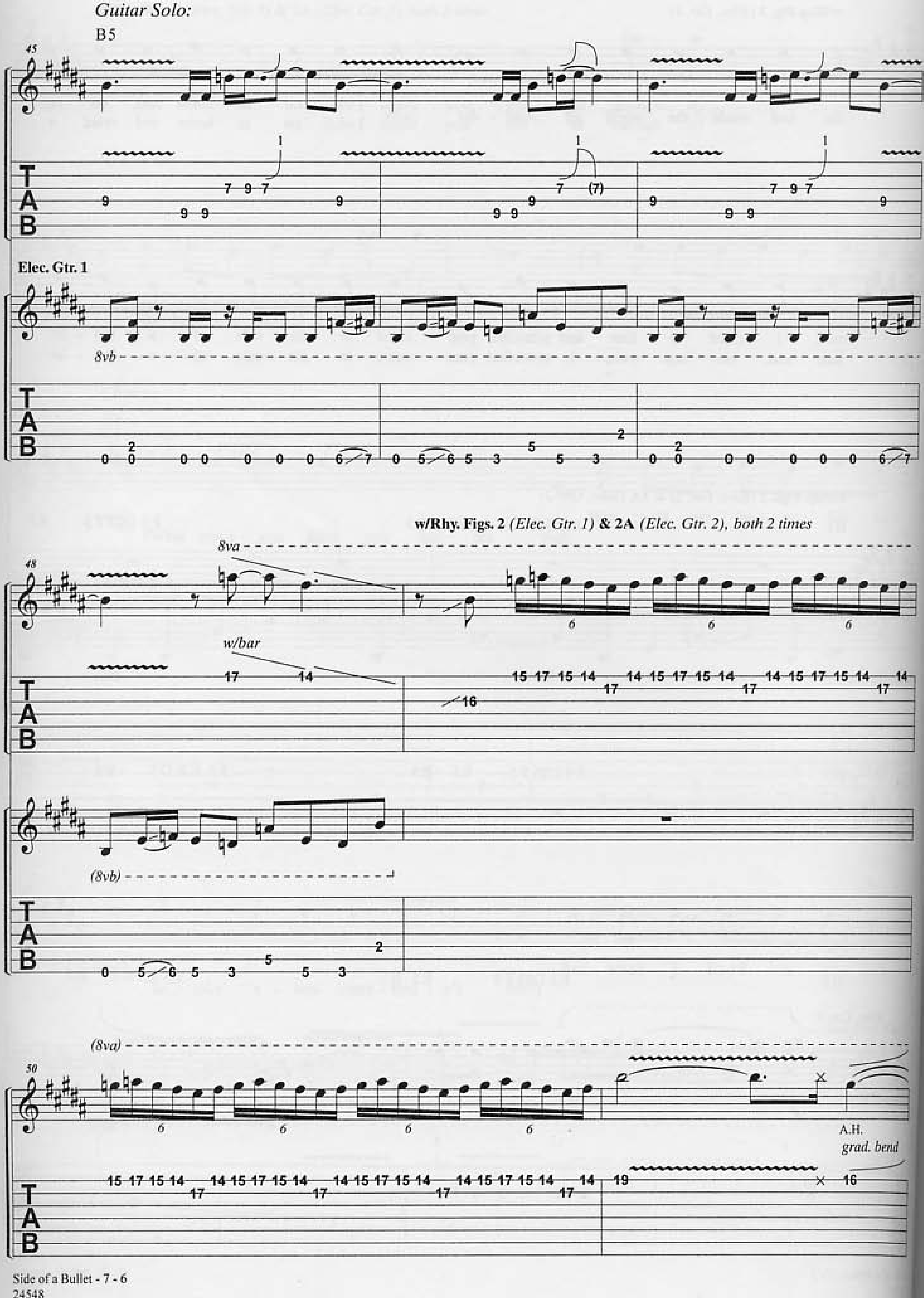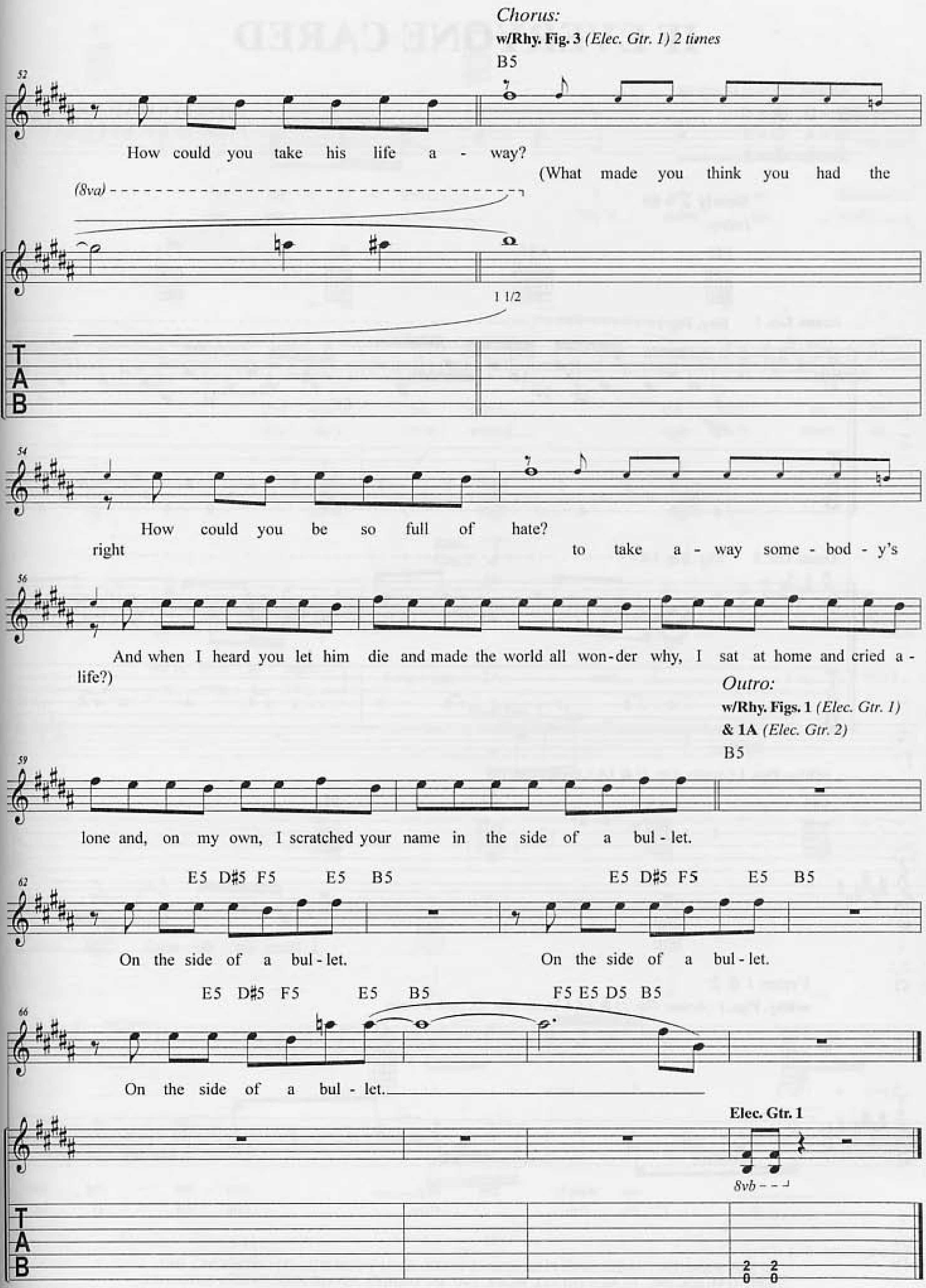





Verse:
B5
F5 E5 D5
1. Un - cle Sam taught him to shoot, may - be a lit - tle too well.
2. And in the wake of his mis - take, so man - y lives are bro - ken.
Elec. Gtr. 1
8vb
P.M. throughout
B5
F5 E5 D5
Fing - er on the trig - ger, load - ed bul - let.
Gone for - ev - er from a load - ed bul - let.
(8vb)
B5
He hit the stage so full of rage and let the whole world know it.
And no ex - cuse that you could use could pull some - bod - y through it.
(8vb)


15
Six feet a - way they heard him say, "Oh God, don't let him pull it."
And, to this day, so man - y say, "God, why'd you let him do it?"
(8vb)
Pre-chorus:
B5
17
Please God, don't let him pull it.
How could you let him do it?
Elec. Gtr. 2 Rhy. Fig. 2A
A.H.
A.H.
Elec. Gtr. 1 Rhy. Fig. 2
A.H.
A.H.
8vb


w/Rhy. Figs. 2 (Elec. Gtr. 1) & 2A (Elec. Gtr. 2), both 3 times
How could you put us through it?
How could you put us through it?
His broth - er watched you do it.
His broth - er watched him do it.
How could you take his life a -
Chorus:
B5
way?
(What made you think you had the right
How could you be so full of
Elec. Gtr. 1
Rhy. Fig. 3
8vb
hate?
to take a - way some - bod - y's life?)
And when I heard you let him
end Rhy. Fig. 3
(8vb)


w/Rhy. Fig. 3 (Elec. Gtr. 1)
29
die and made the world all won - der why,
I sat at home and, on my
I sat at home and cried a -
31
own, I cried a - lone and scratched your name in the side of a bul - let.
lone and, on my own, I scratched your name in the side of a bul - let.
w/Rhy. Figs. 1 (Elec. Gtr. 1) & 1A (Elec. Gtr. 2)
33
B5 E5 D♯5 F5 E5 B5 E5 D♯5 F5 E5
1.
37
B5 E5 D♯5 F5 E5 B5 F5 E5 D5 B5
2.
41
B5 E5 D♯5 F5 E5 B5 F5 E5 D5 B5
Elec. Gtr. 3
f
grad. bend
T
A
B


Guitar Solo:
B5
45
Elec. Gtr. 1
8vb
w/Rhy. Figs. 2 (Elec. Gtr. 1) & 2A (Elec. Gtr. 2), both 2 times
8va
48
w/bar
(8vb)
(8va)
50
A.H.
grad. bend
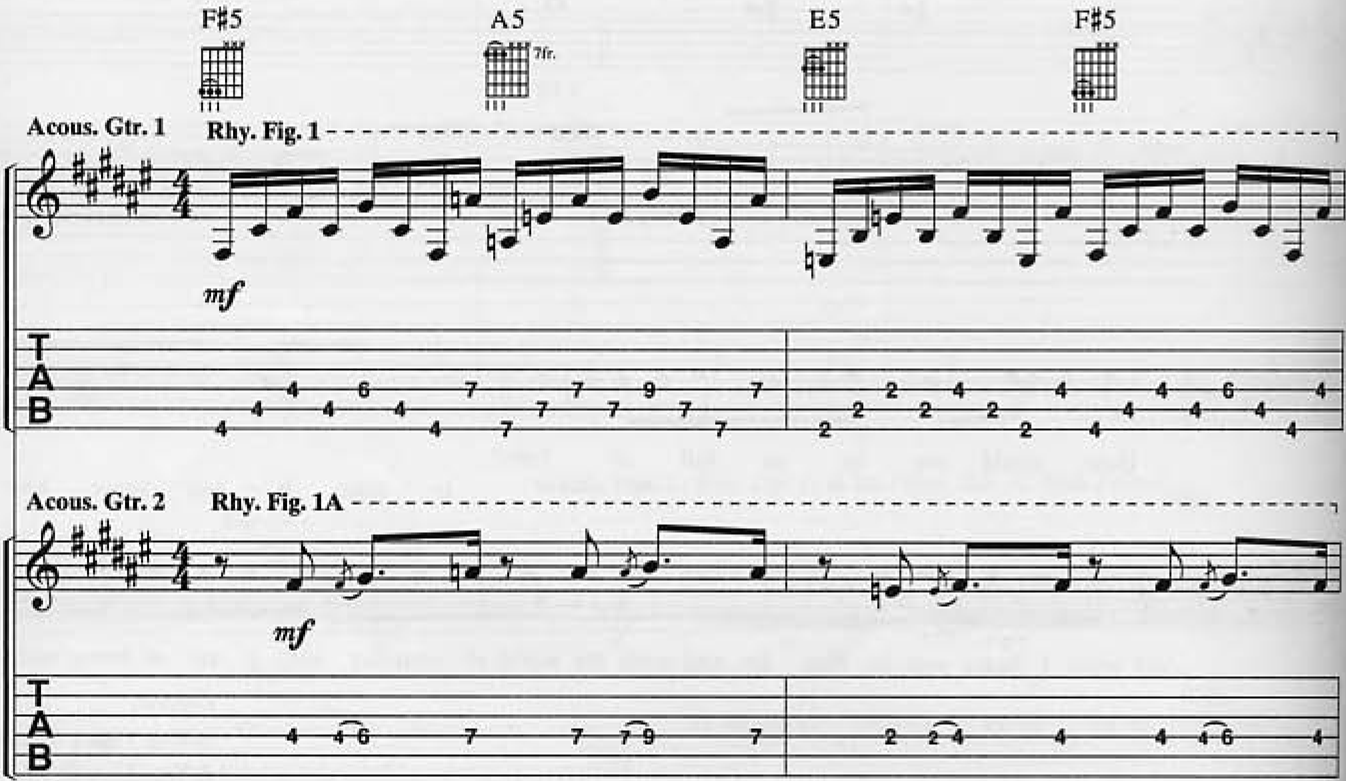

Chorus:
w/Rhy. Fig. 3 (Elec. Gtr. 1) 2 times
B5
How could you take his life a - way?
(What made you think you had the
(8va)
1 1/2
How could you be so full of hate?
right to take a - way some - bod - y's
And when I heard you let him die and made the world all won-der why, I sat at home and cried a -
life?)
Outro:
w/Rhy. Figs. 1 (Elec. Gtr. 1)
& 1A (Elec. Gtr. 2)
B5
lone and, on my own, I scratched your name in the side of a bul - let.
E5 D♯5 F5 E5 B5
On the side of a bul - let.
E5 D♯5 F5 E5 B5
On the side of a bul - let.
E5 D♯5 F5 E5 B5
F5 E5 D5 B5
On the side of a bul - let.
Elec. Gtr. 1
8vb

IF EVERYONE CARED
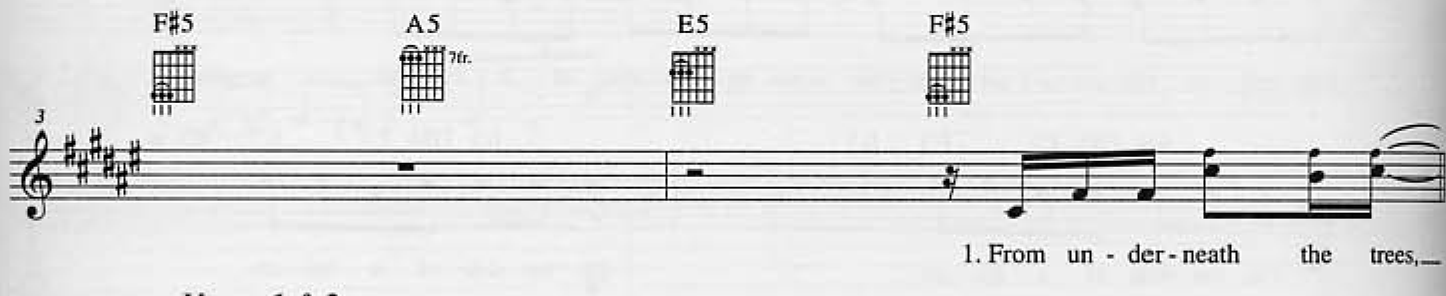
All gtrs. in Drop D tuning:
⑥ = D ③ = G
⑤ = A ② = B
④ = D ① = E

Lyrics by CHAD KROEGER
Music by NICKELBACK
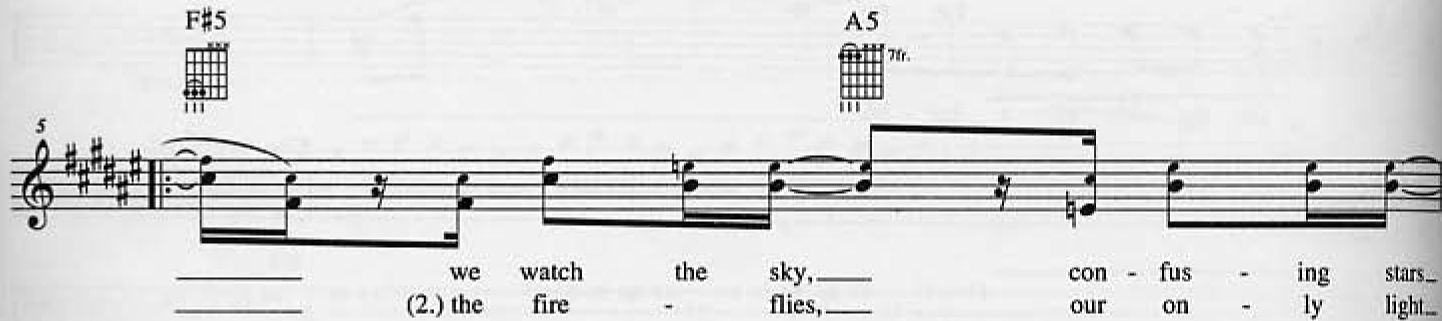
Slowly ♩ = 69
Intro:
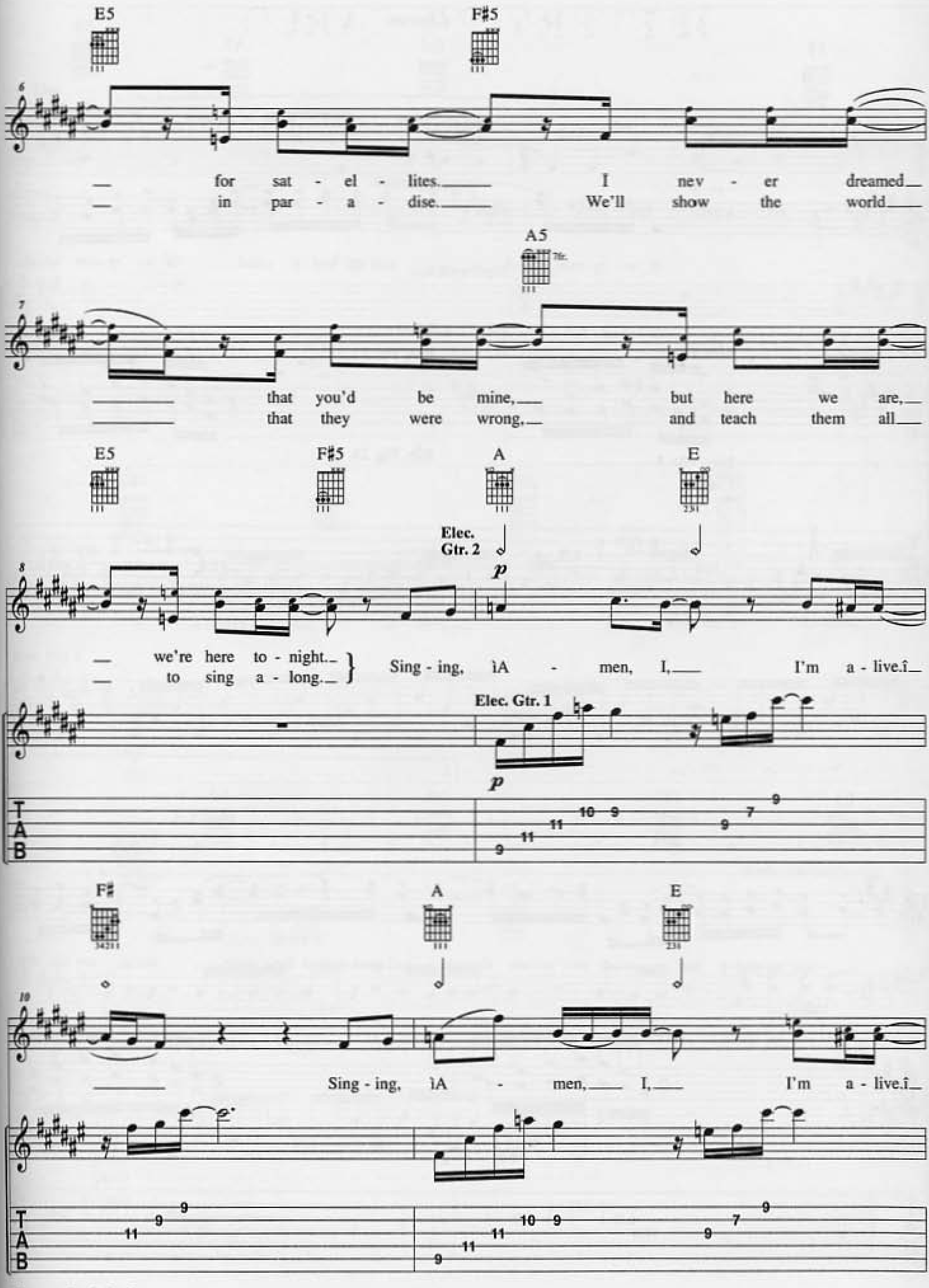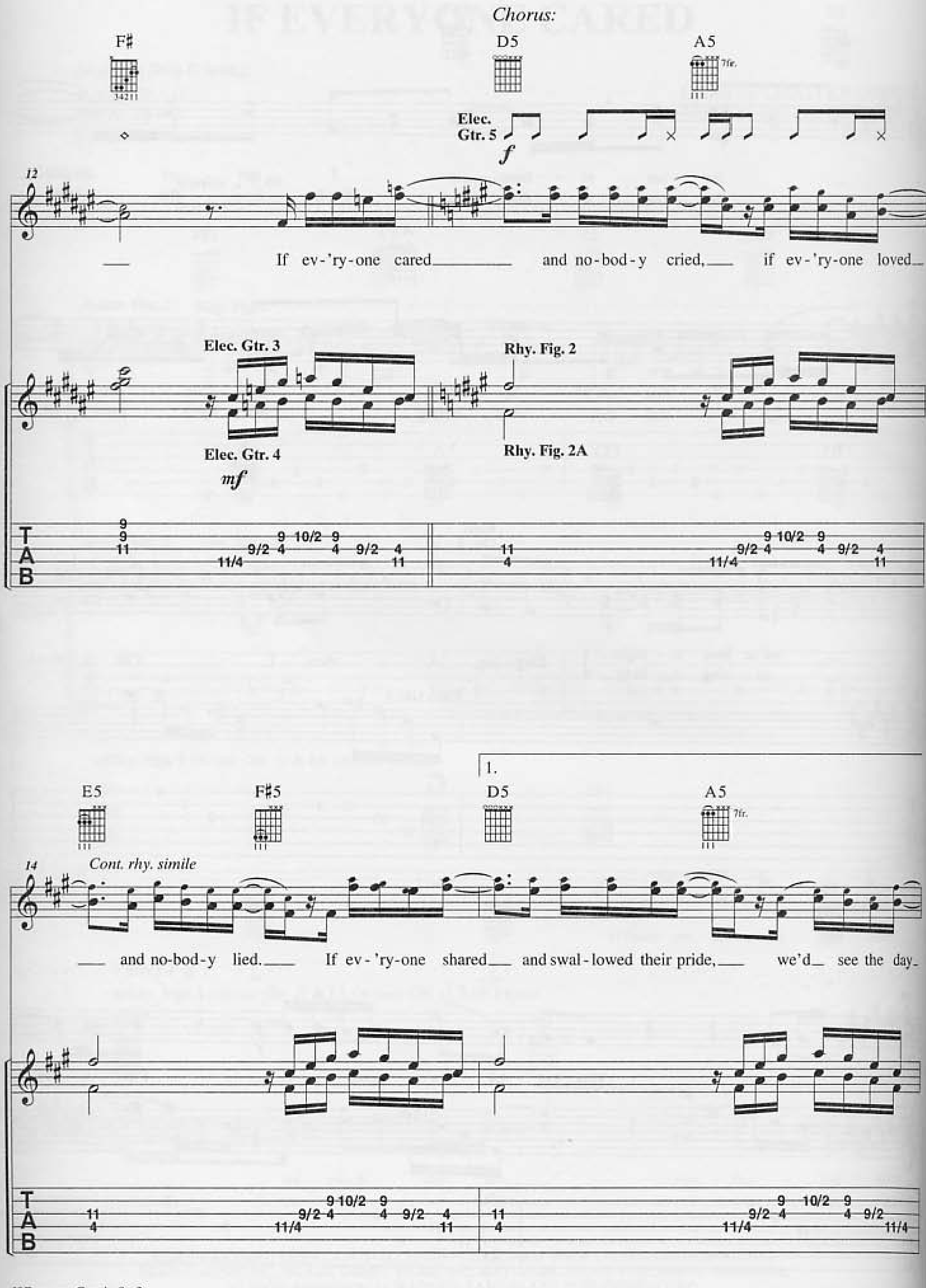


w/Rhy. Figs. 1 *(Acous. Gtr. 1)* **& 1A** *(Acous. Gtr. 2)*
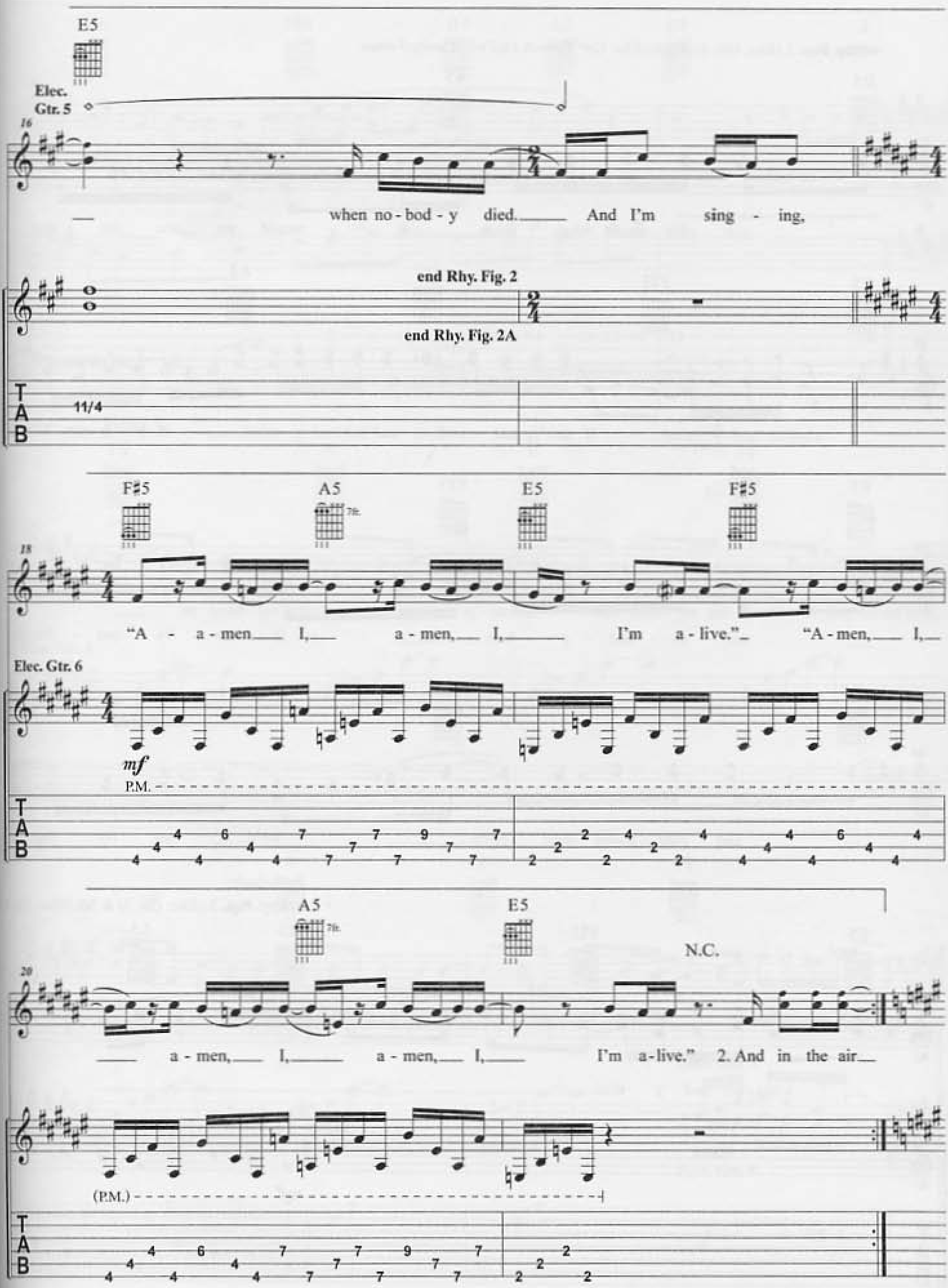


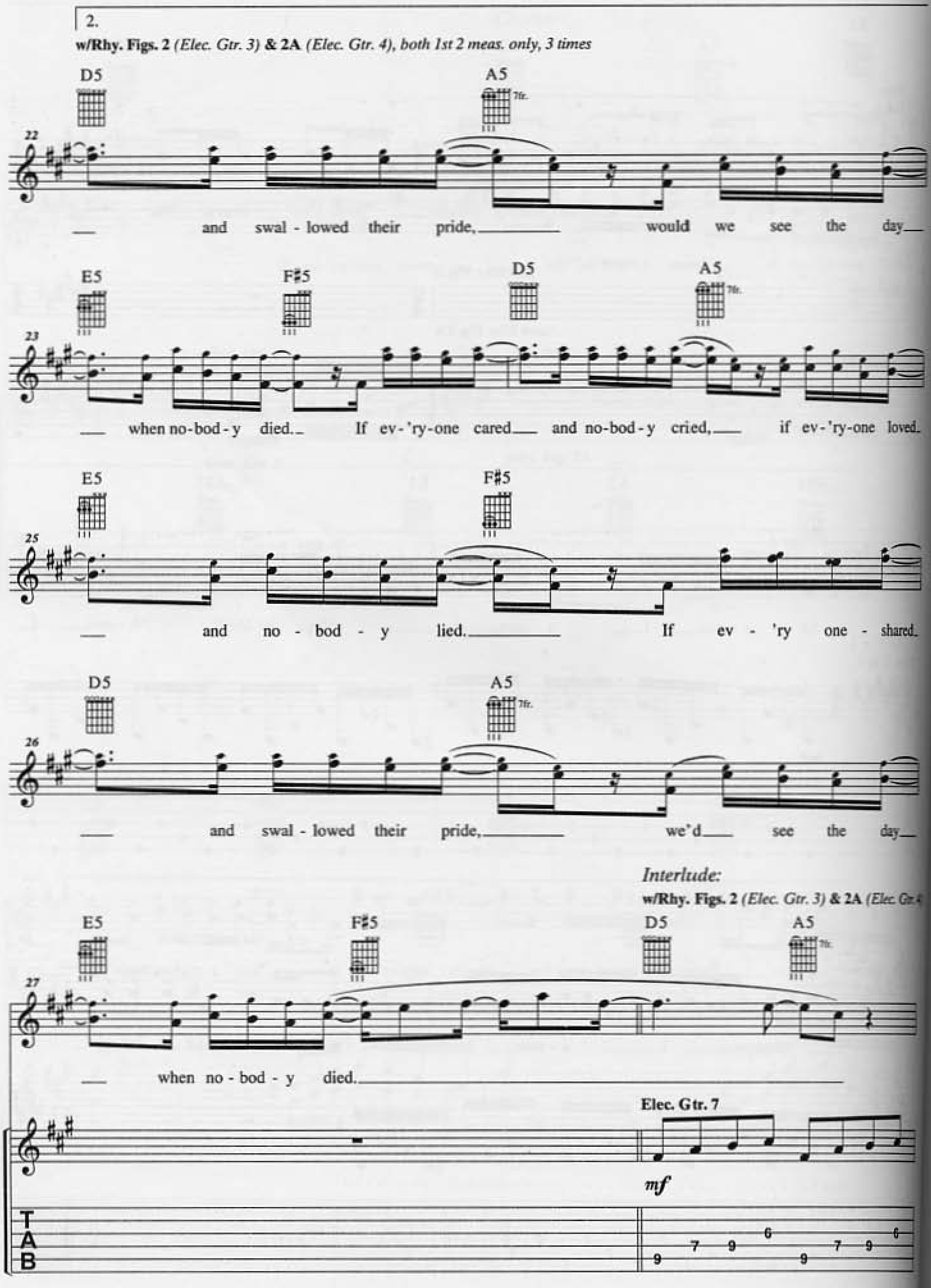
Verses 1 & 2:
w/Rhy. Figs. 1 *(Acous. Gtr. 1)* **& 1A** *(Acous. Gtr. 2), both 2 times*
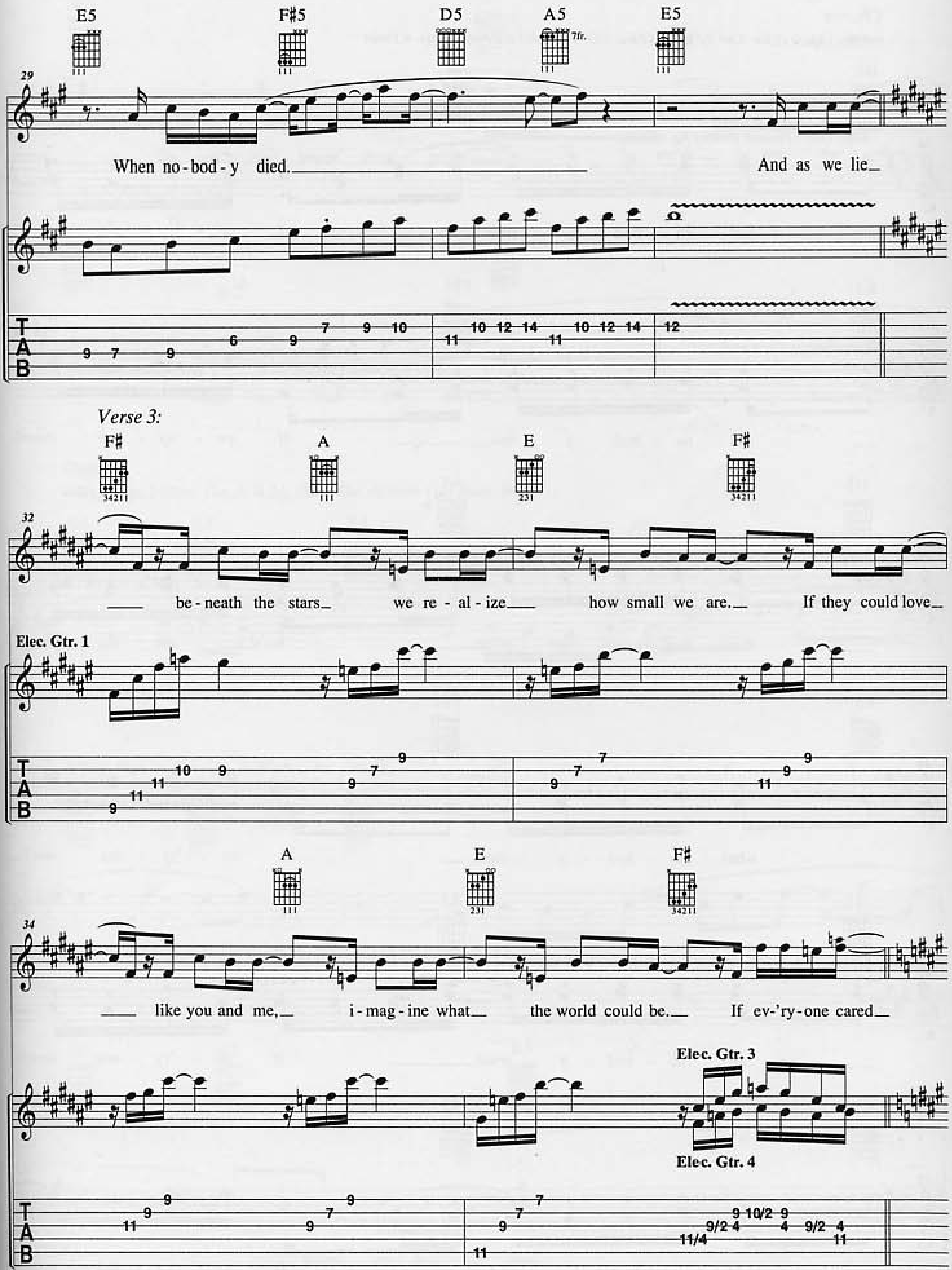



E5
F#5
— for sat - el - lites.___ I nev - er dreamed___
— in par - a - dise.___ We'll show the world___
A5
7fr.
___ that you'd be mine,___ but here we are,___
___ that they were wrong,___ and teach them all___
E5
F#5
A
E
Elec. Gtr. 2
p
— we're here to - night.___
— to sing a - long.___
Sing - ing, ìA - men, I,___ I'm a - live.î___
Elec. Gtr. 1
p
TAB
F#
A
E
___ Sing - ing, ìA - men,___ I,___ I'm a - live.î___
TAB

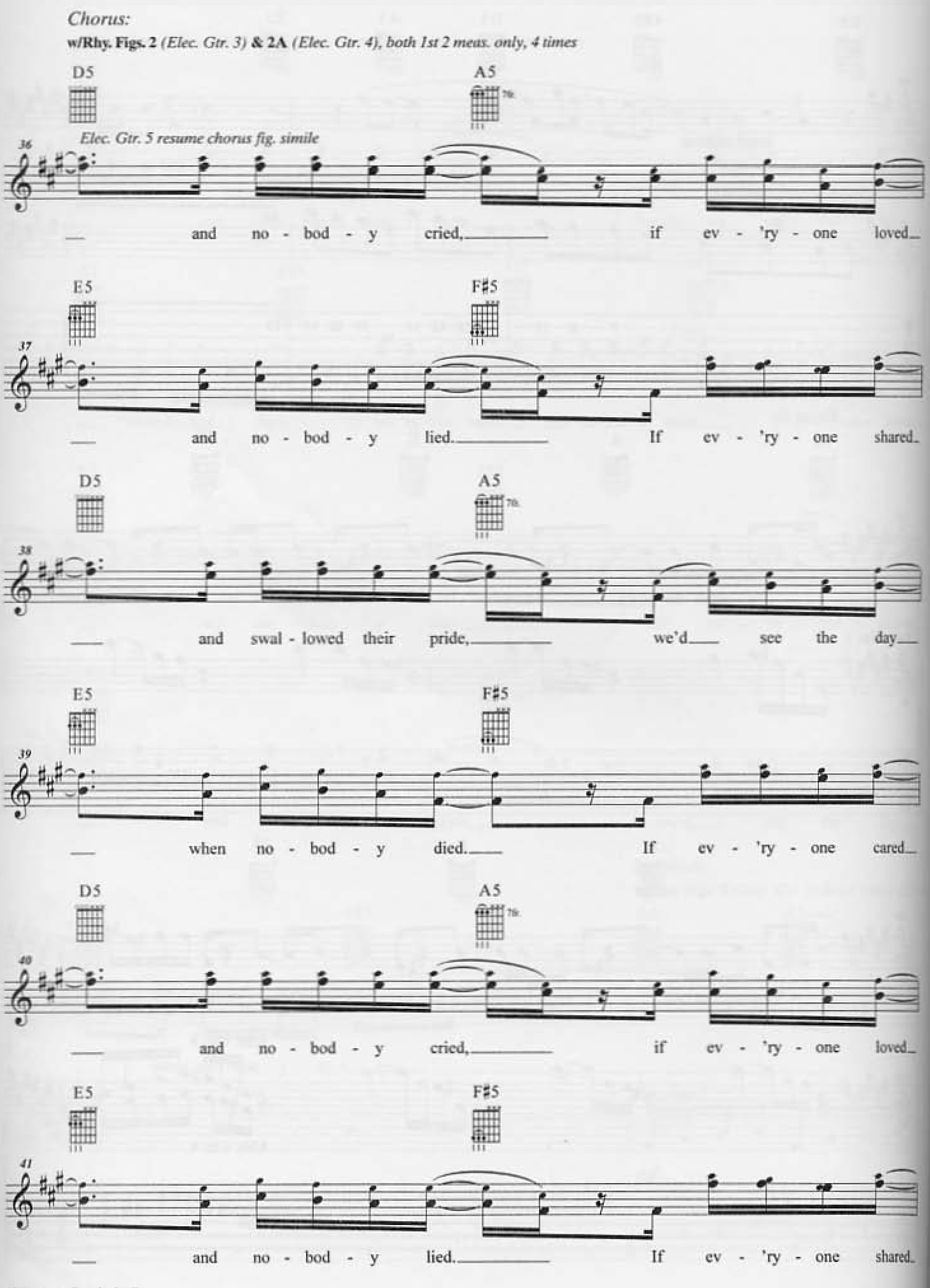

Chorus:
F♯
D5
A5
7fr.
Elec. Gtr. 5
f
12
If ev-'ry-one cared and no-bod-y cried, if ev-'ry-one loved
Elec. Gtr. 3
Rhy. Fig. 2
Rhy. Fig. 2A
Elec. Gtr. 4
mf
E5
F♯5
1.
D5
A5
14
Cont. rhy. simile
and no-bod-y lied. If ev-'ry-one shared and swal-lowed their pride, we'd see the day

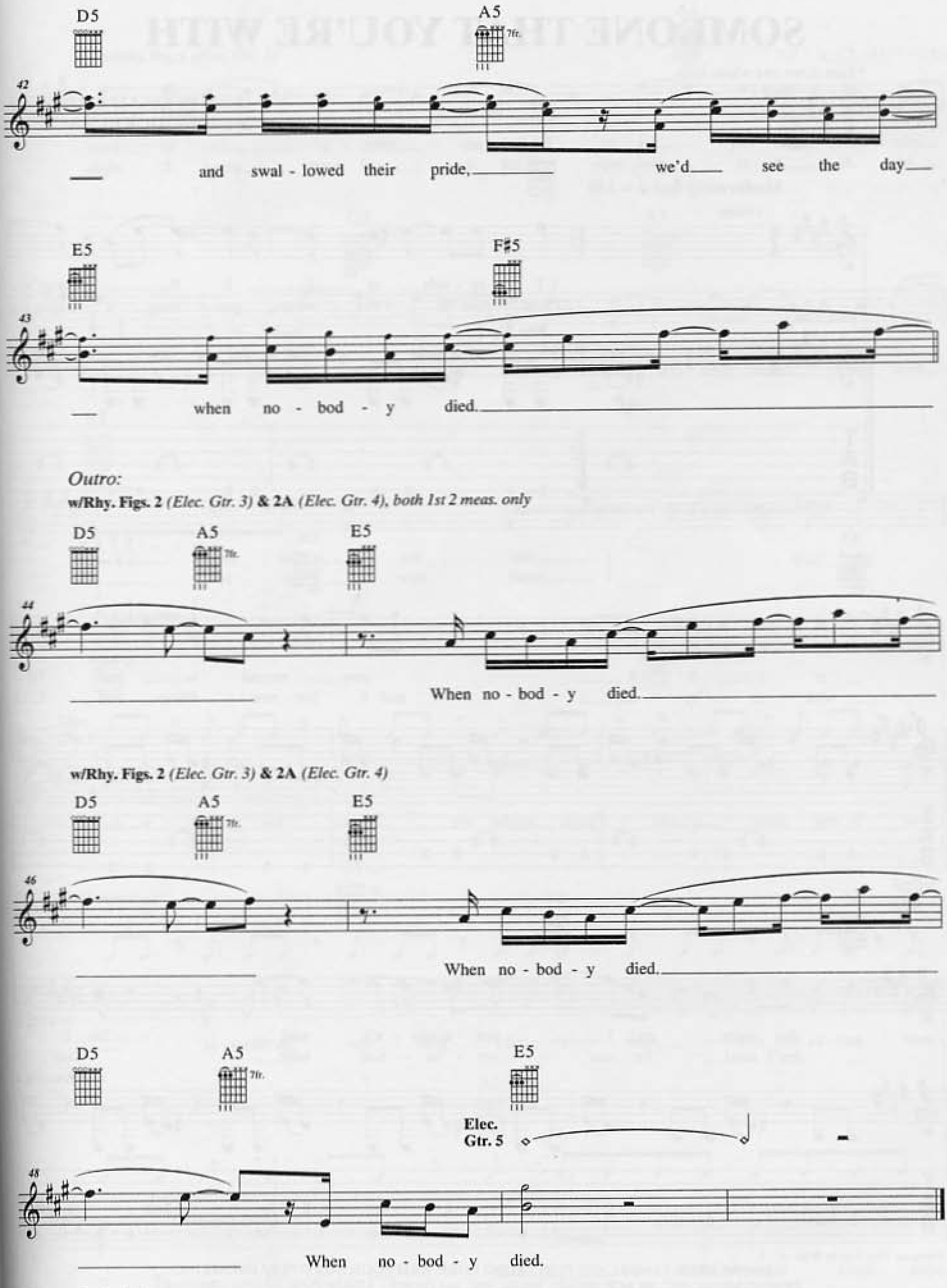

E5
Elec. Gtr. 5
16
when no-bod-y died. And I'm sing - ing,
end Rhy. Fig. 2
end Rhy. Fig. 2A
T
A
B
11/4
F♯5
A5
E5
F♯5
18
"A - a-men I, a-men, I, I'm a-live." "A-men, I,
Elec. Gtr. 6
mf
P.M.
A5
E5
N.C.
20
a-men, I, a-men, I, I'm a-live." 2. And in the air
(P.M.)



2.
w/Rhy. Figs. 2 (Elec. Gtr. 3) & 2A (Elec. Gtr. 4), both 1st 2 meas. only, 3 times
D5
A5
7fr.
and swal - lowed their pride, would we see the day
E5
F♯5
D5
A5
when no-bod - y died. If ev - 'ry-one cared and no-bod - y cried, if ev - 'ry-one loved,
E5
F♯5
and no - bod - y lied. If ev - 'ry one - shared,
D5
A5
and swal - lowed their pride, we'd see the day
Interlude:
w/Rhy. Figs. 2 (Elec. Gtr. 3) & 2A (Elec. Gtr. 4)
E5
F♯5
D5
A5
when no - bod - y died.
Elec. Gtr. 7
mf
T
A
B


E5 F♯5 D5 A5 E5
29
When no-bod-y died.
And as we lie
Verse 3:
F♯ A E F♯
32
beneath the stars we re-al-ize how small we are. If they could love
Elec. Gtr. 1
A E F♯
34
like you and me, i-mag-ine what the world could be. If ev-'ry-one cared
Elec. Gtr. 3
Elec. Gtr. 4


Chorus:
w/Rhy. Figs. 2 (Elec. Gtr. 3) & 2A (Elec. Gtr. 4), both 1st 2 meas. only, 4 times
D5
A5
Elec. Gtr. 5 resume chorus fig. simile
— and no - bod - y cried, if ev - 'ry - one loved
E5
F#5
— and no - bod - y lied. If ev - 'ry - one shared
D5
A5
— and swal - lowed their pride, we'd see the day
E5
F#5
— when no - bod - y died. If ev - 'ry - one cared
D5
A5
— and no - bod - y cried, if ev - 'ry - one loved
E5
F#5
— and no - bod - y lied. If ev - 'ry - one shared
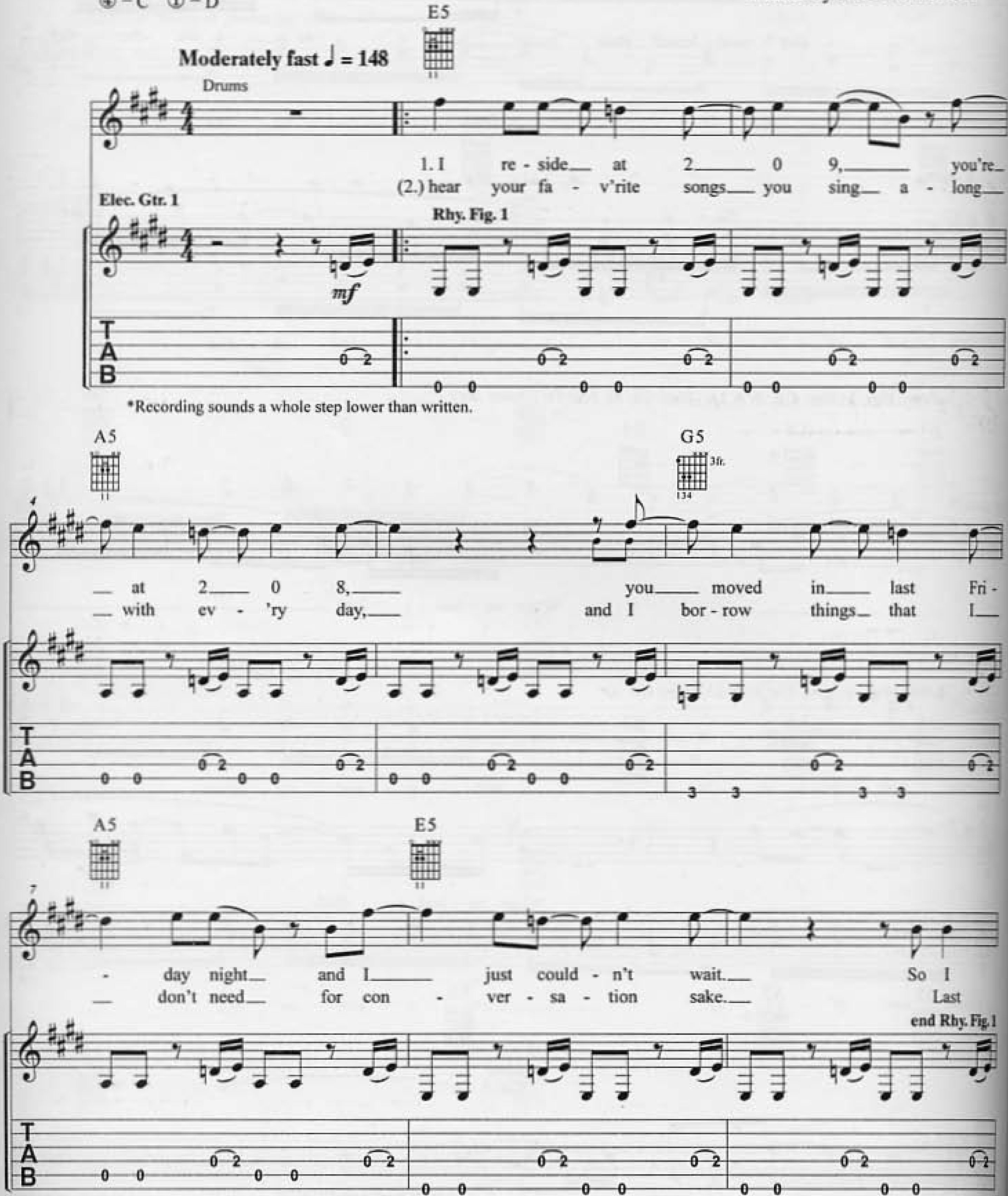

D5
A5
7fr.
42
and swal - lowed their pride, we'd see the day
E5
F♯5
43
when no - bod - y died.
Outro:
w/Rhy. Figs. 2 (Elec. Gtr. 3) & 2A (Elec. Gtr. 4), both 1st 2 meas. only
D5
A5
7fr.
E5
44
When no - bod - y died.
w/Rhy. Figs. 2 (Elec. Gtr. 3) & 2A (Elec. Gtr. 4)
D5
A5
7fr.
E5
46
When no - bod - y died.
D5
A5
7fr.
E5
Elec. Gtr. 5
48
When no - bod - y died.
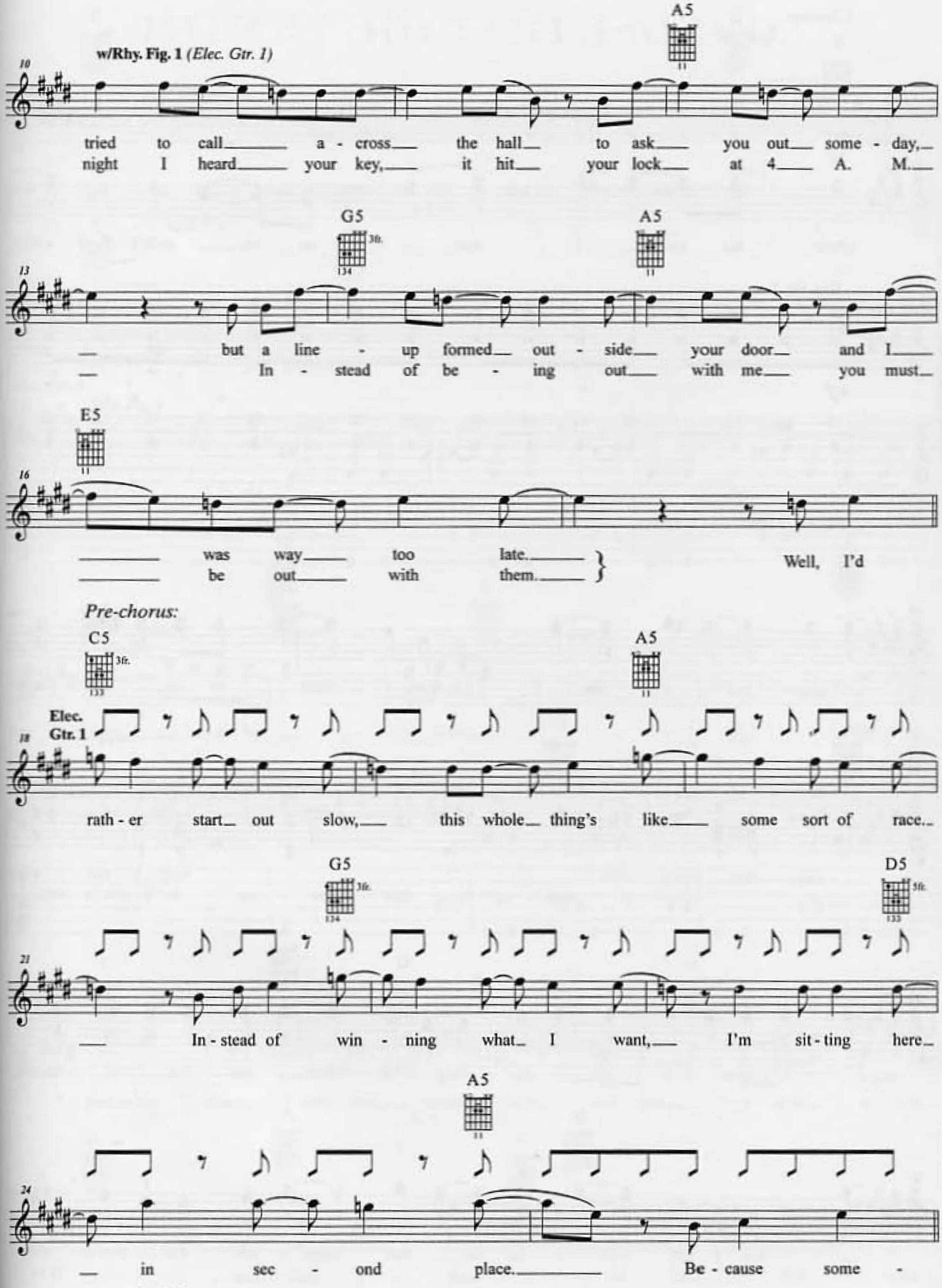
SOMEONE THAT YOU'RE WITH
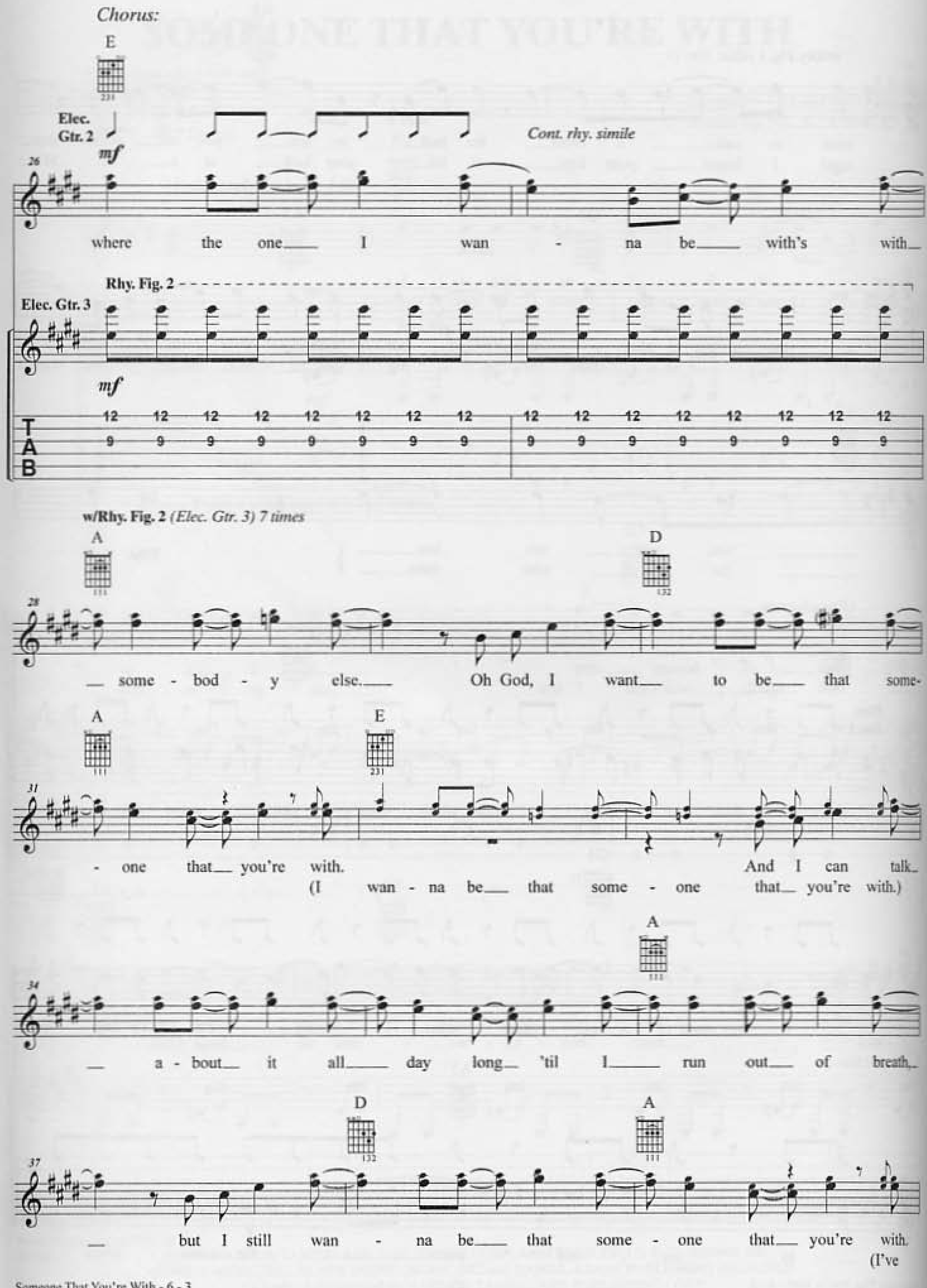
*Tune down one whole step:
⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D
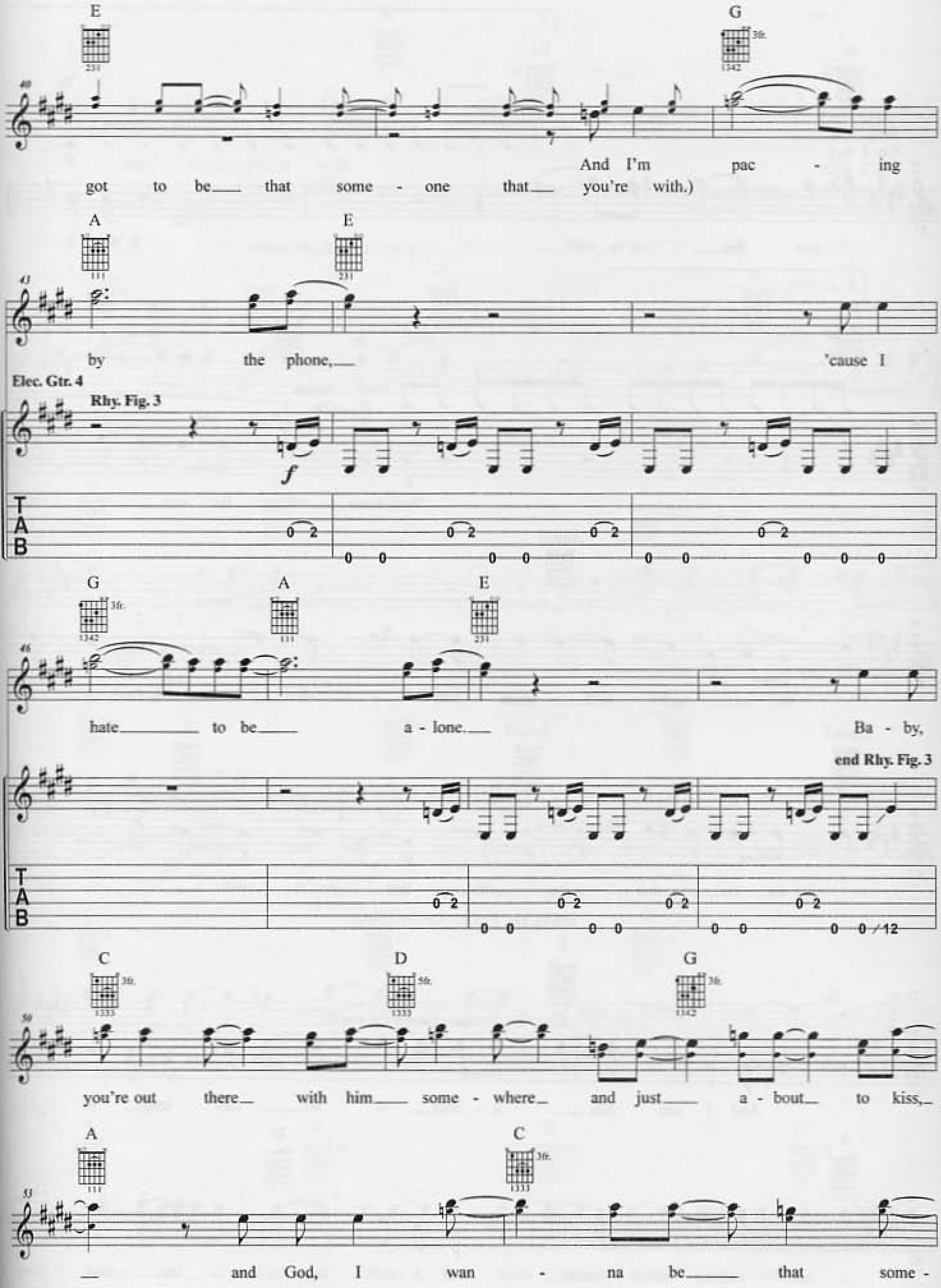
Lyrics by CHAD KROEGER
Music by NICKELBACK
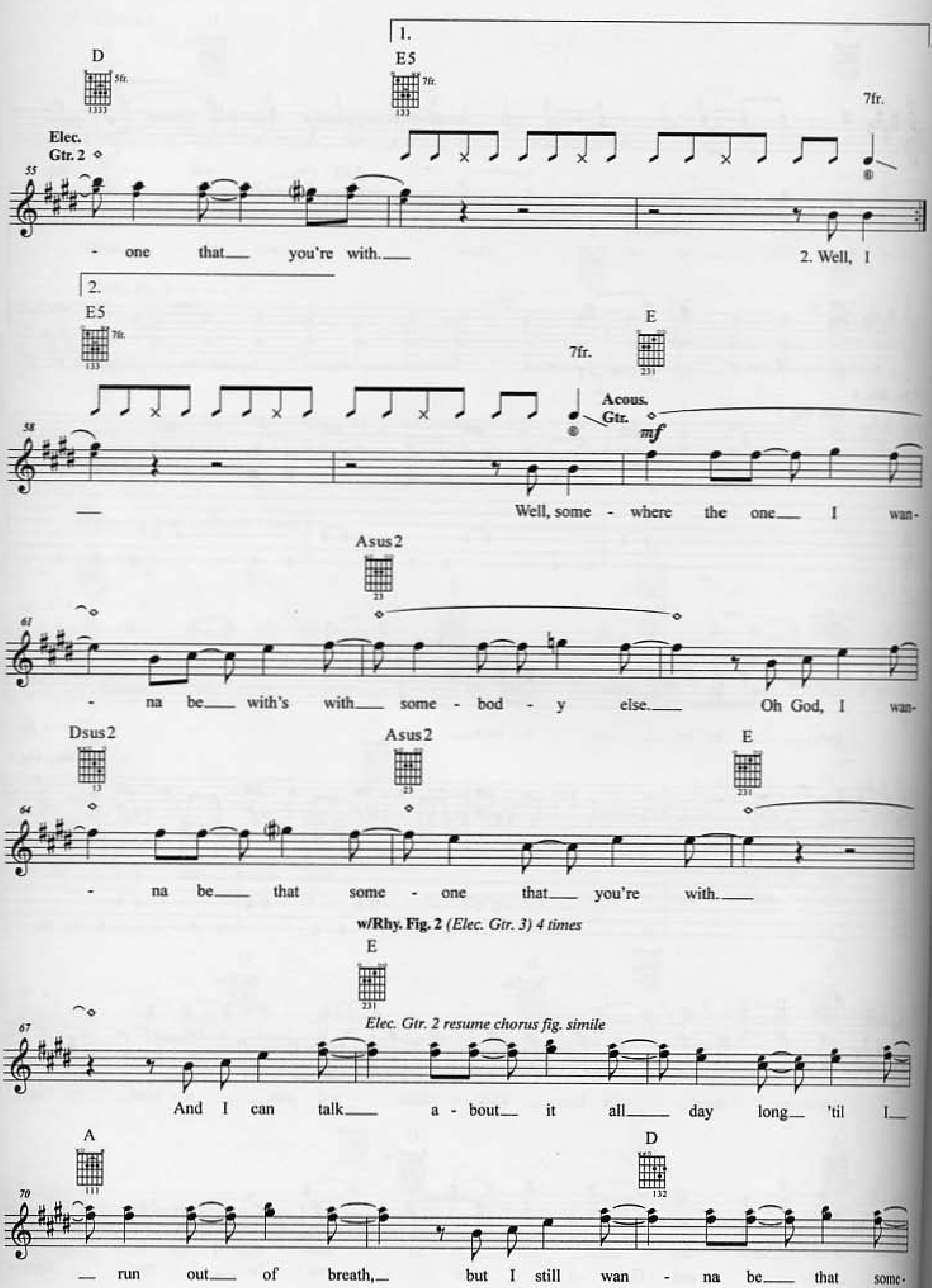
Verse:



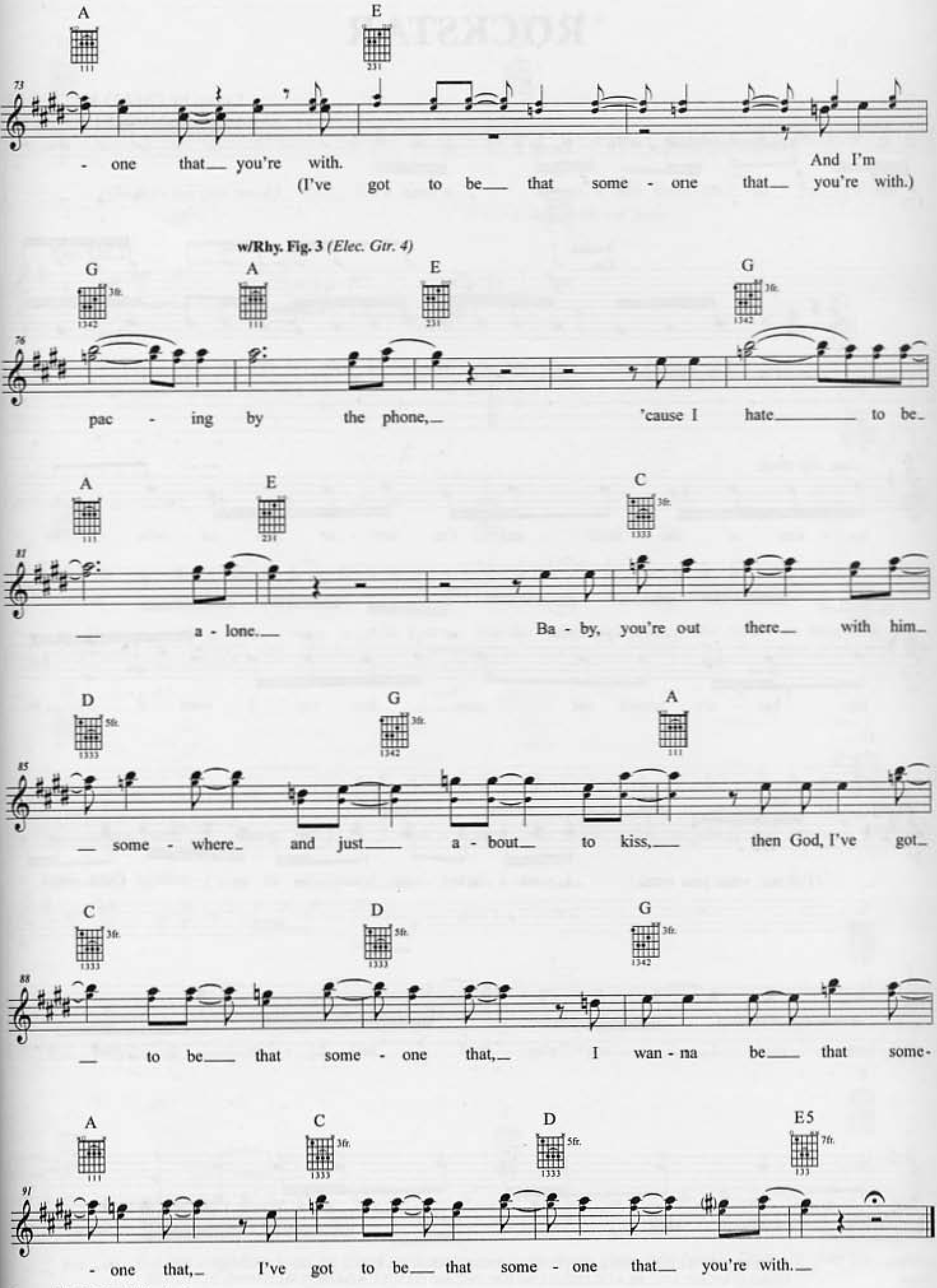

w/Rhy. Fig. 1 (Elec. Gtr. 1)
A5
tried to call a - cross the hall to ask you out some - day,
night I heard your key, it hit your lock at 4 A. M.
G5
A5
but a line - up formed out - side your door and I
In - stead of be - ing out with me you must
E5
was way too late.
be out with them.
Well, I'd
Pre-chorus:
C5
A5
Elec. Gtr. 1
rath - er start out slow, this whole thing's like some sort of race.
G5
D5
In - stead of win - ning what I want, I'm sit - ting here
A5
in sec - ond place. Be - cause some -


Chorus:
E
Elec. Gtr. 2
mf
Cont. rhy. simile
where the one I wan - na be with's with
Rhy. Fig. 2
Elec. Gtr. 3
mf
w/Rhy. Fig. 2 (Elec. Gtr. 3) 7 times
A
D
some - bod - y else. Oh God, I want to be that some-
A
E
- one that you're with. And I can talk
(I wan - na be that some - one that you're with.)
A
a - bout it all day long 'til I run out of breath,
D
A
but I still wan - na be that some - one that you're with.
(I've


E
G
And I'm pac - ing
got to be that some - one that you're with.)
A
E
by the phone, 'cause I
Elec. Gtr. 4
Rhy. Fig. 3
f
G
A
E
hate to be a - lone. Ba - by,
end Rhy. Fig. 3
C
D
G
you're out there with him some - where and just a - bout to kiss,
A
C
and God, I wan - na be that some -

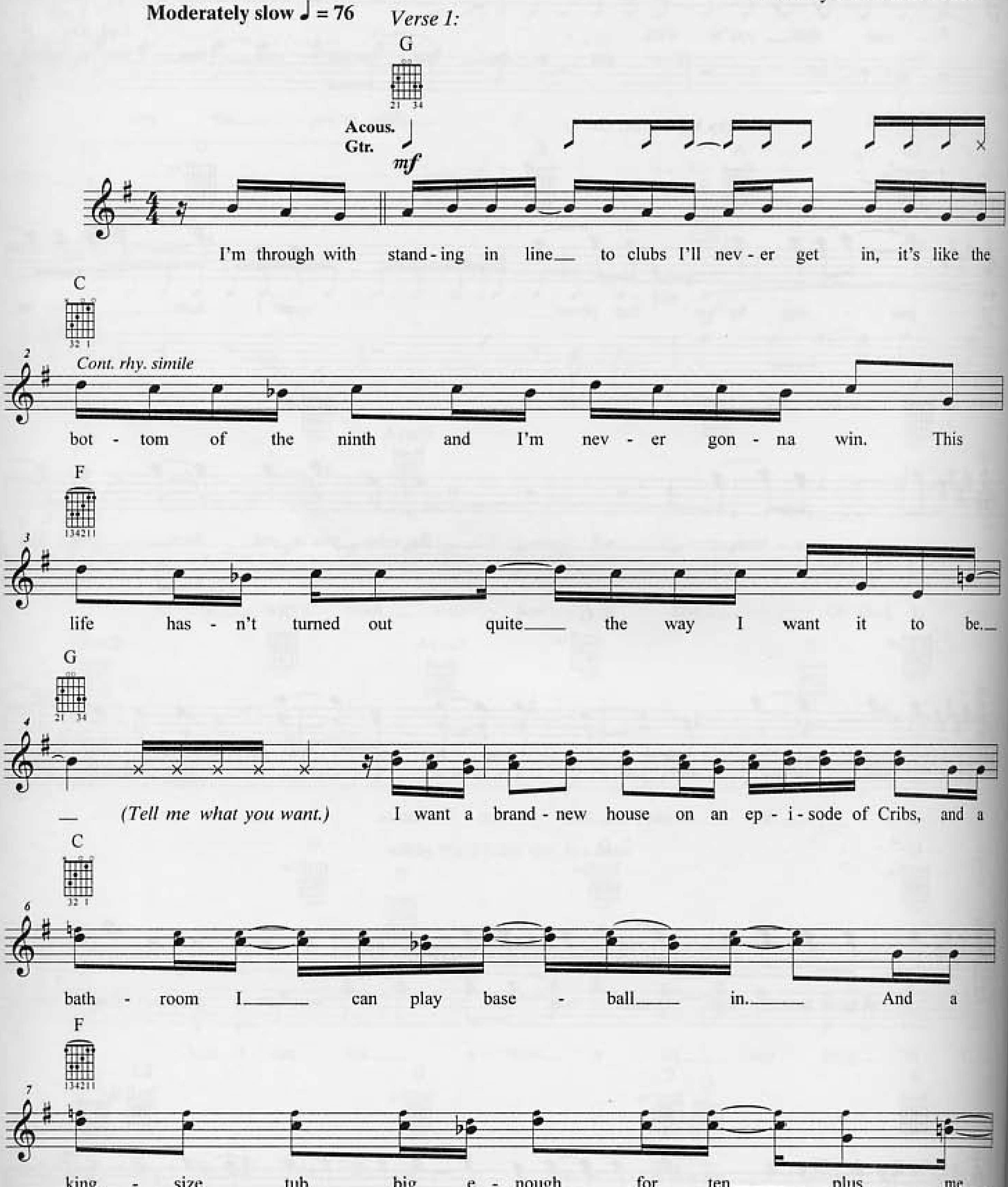


1.
D
E5
7fr.
Elec. Gtr. 2
55
- one that you're with.
2. Well, I
2.
E5
7fr.
E
Acous. Gtr.
mf
58
Well, some - where the one I wan-
Asus2
61
- na be with's with some - bod - y else.
Oh God, I wan-
Dsus2
Asus2
E
64
- na be that some - one that you're with.
w/Rhy. Fig. 2 (Elec. Gtr. 3) 4 times
E
Elec. Gtr. 2 resume chorus fig. simile
67
And I can talk a - bout it all day long 'til I
A
D
70
run out of breath, but I still wan - na be that some-
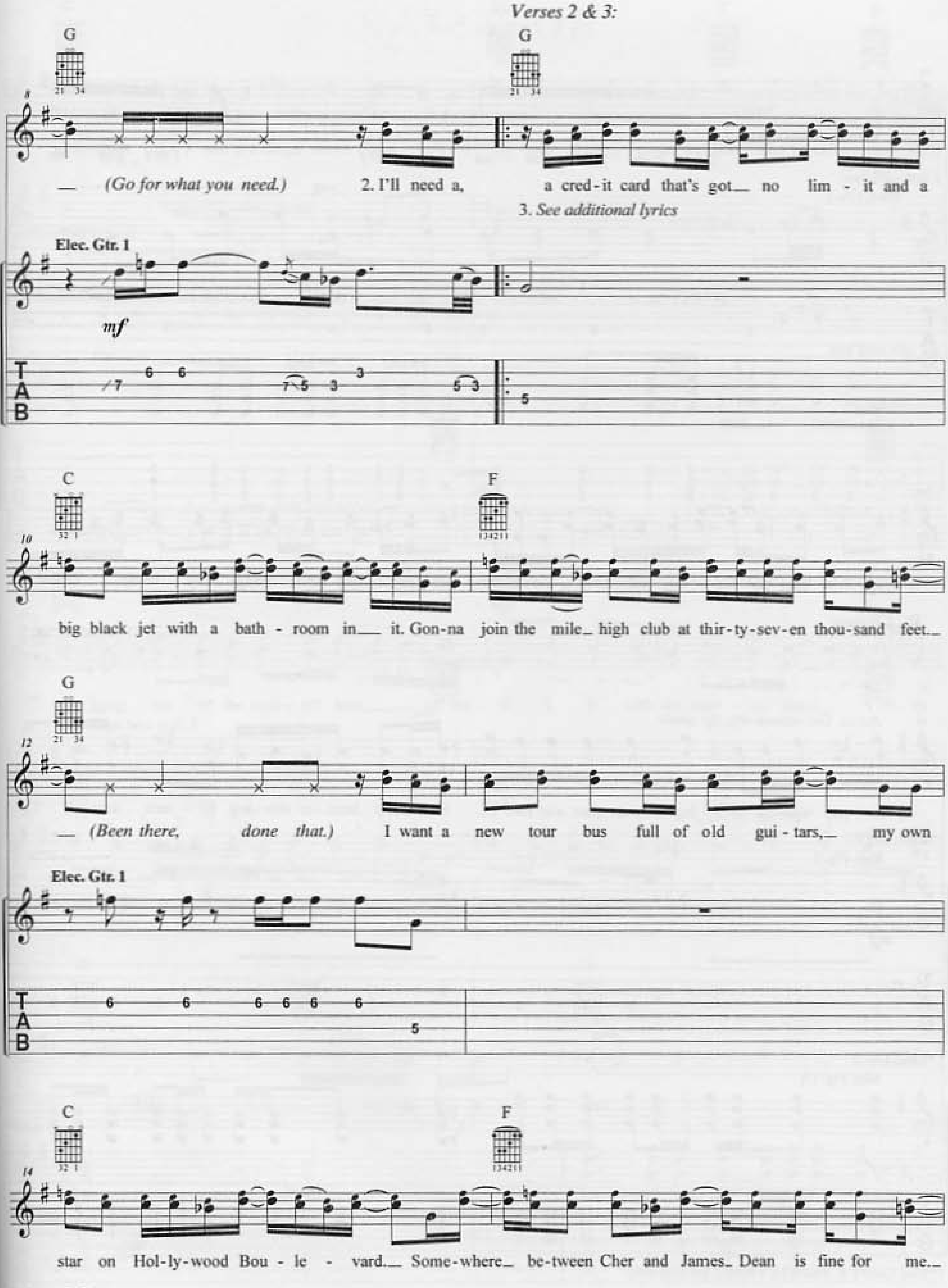

A
E
- one that__ you're with. And I'm
(I've got to be__ that some - one that__ you're with.)
w/Rhy. Fig. 3 (Elec. Gtr. 4)
G
A
E
G
pac - ing by the phone,__ 'cause I hate________ to be_
A
E
C
__ a - lone.__ Ba - by, you're out there__ with him_
D
G
A
__ some - where_ and just___ a - bout__ to kiss,___ then God, I've got_
C
D
G
__ to be___ that some - one that,__ I wan - na be___ that some-
A
C
D
E5
- one that,_ I've got to be__ that some - one that__ you're with.__
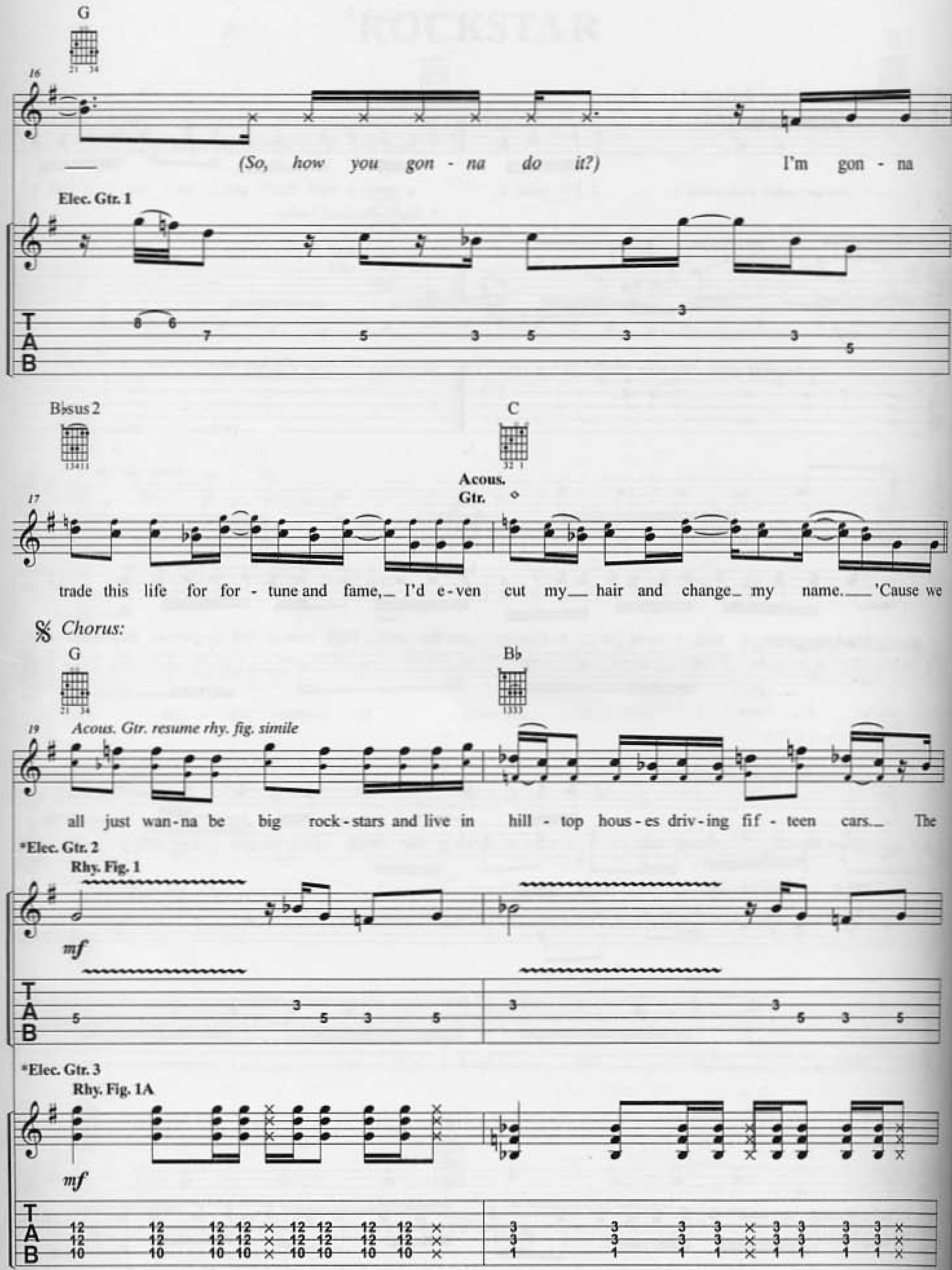
ROCKSTAR

Lyrics by CHAD KROEGER
Music by NICKELBACK
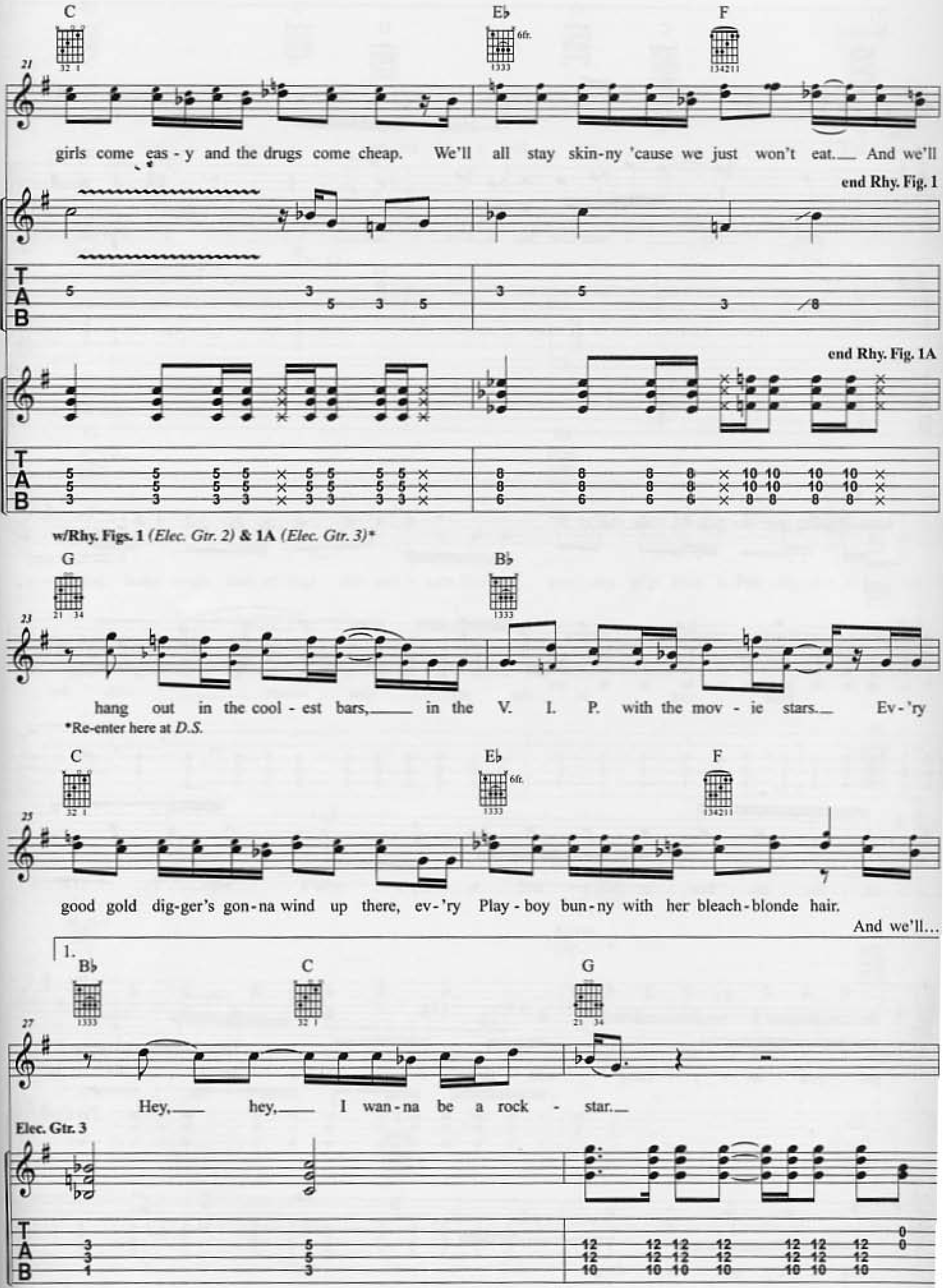


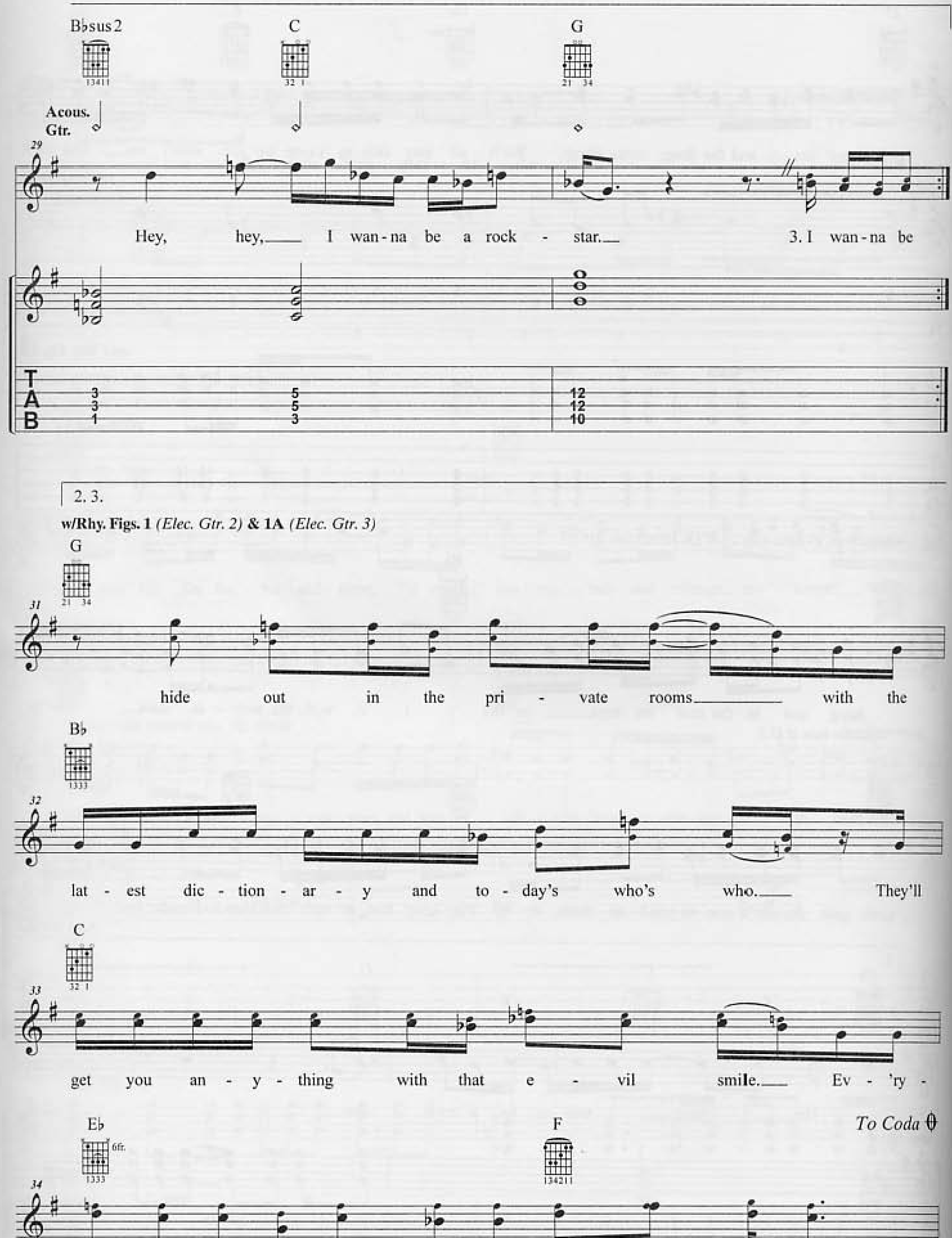
Rockstar - 7 - 1
24548
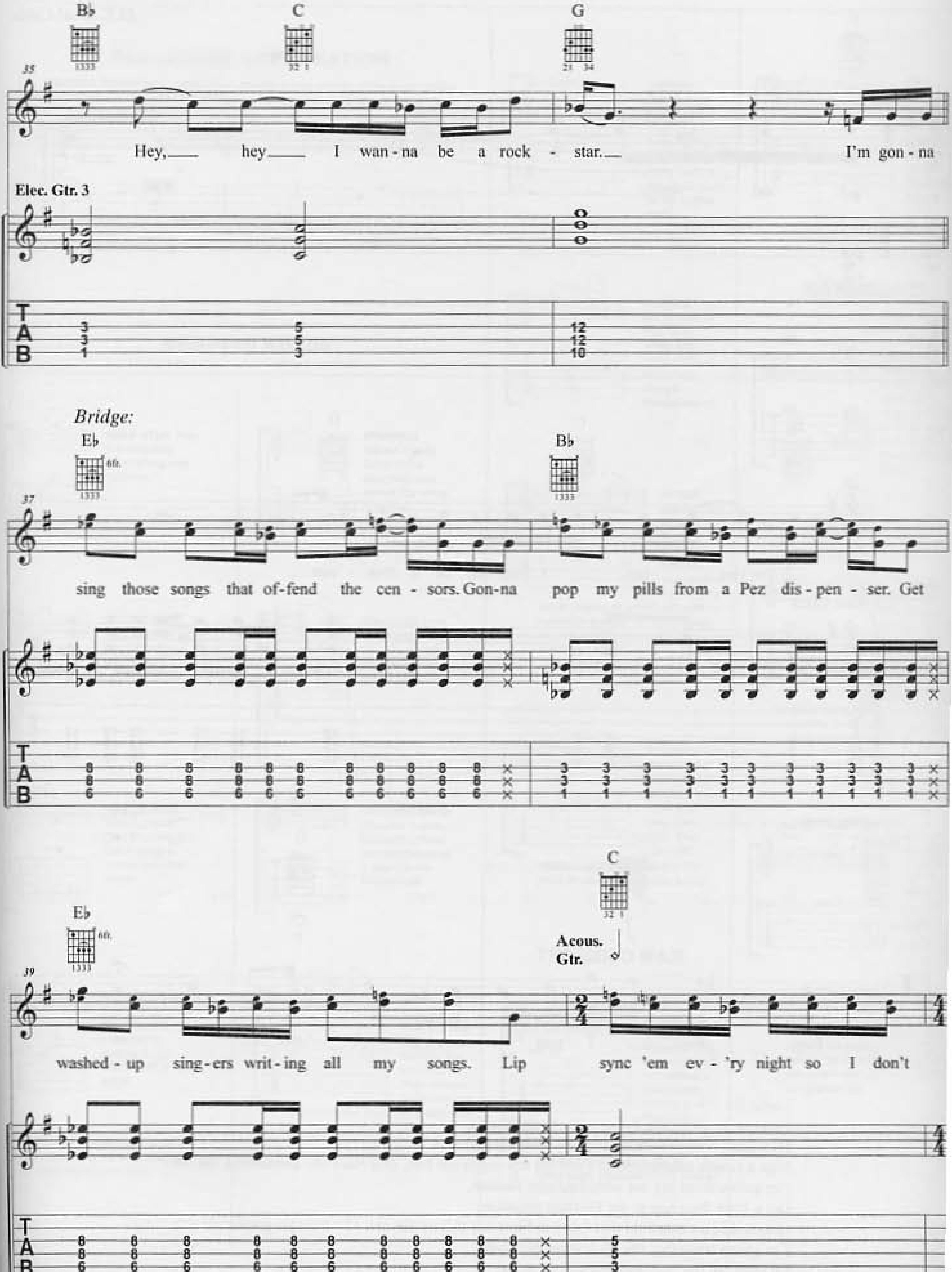

Verses 2 & 3:
G
G
— (Go for what you need.) 2. I'll need a, a cred-it card that's got— no lim - it and a
3. See additional lyrics
Elec. Gtr. 1
mf
C
F
big black jet with a bath - room in— it. Gon-na join the mile— high club at thir-ty-sev-en thou-sand feet.—
G
— (Been there, done that.) I want a new tour bus full of old gui - tars,— my own
Elec. Gtr. 1
C
F
star on Hol-ly-wood Bou - le - vard.— Some-where— be-tween Cher and James— Dean is fine for me.—

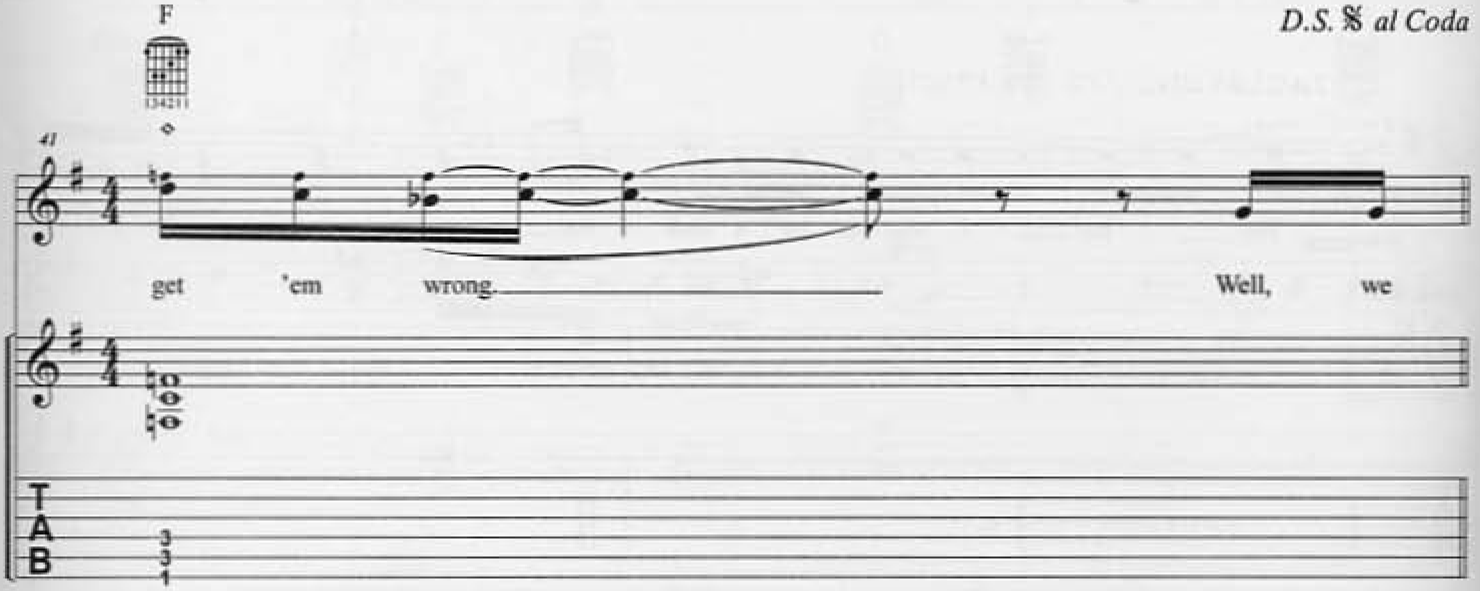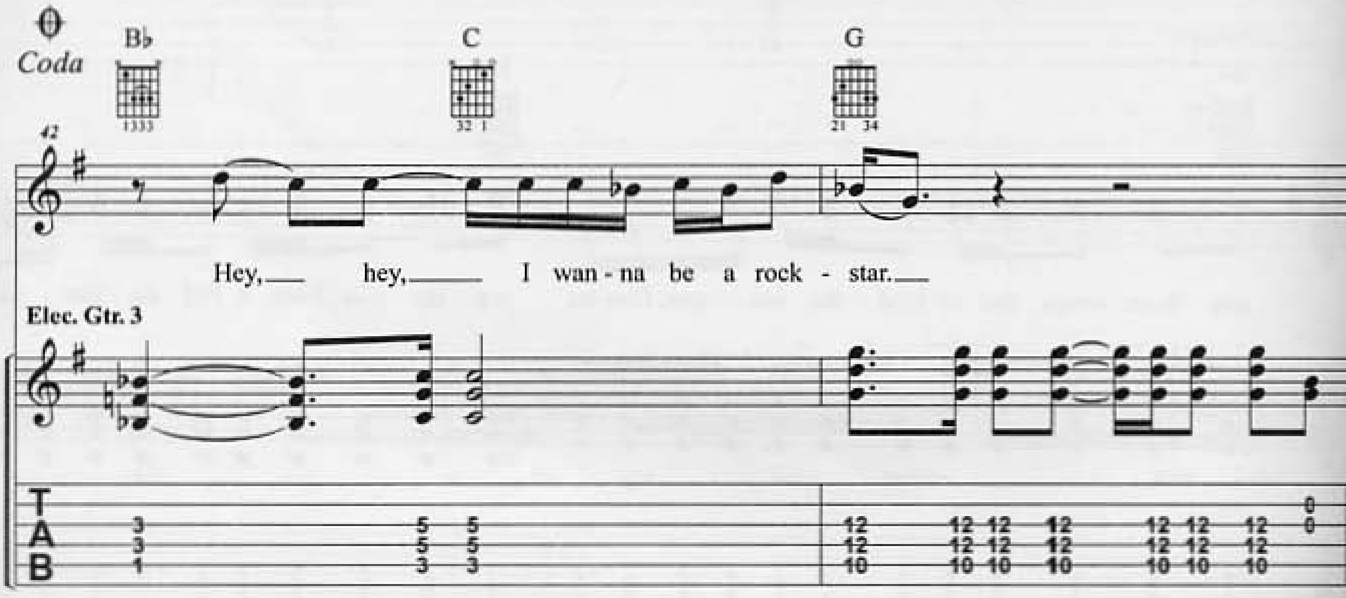


*Elec. Gtrs. 2 & 3 tacet 1st 4 meas., 3rd time only.

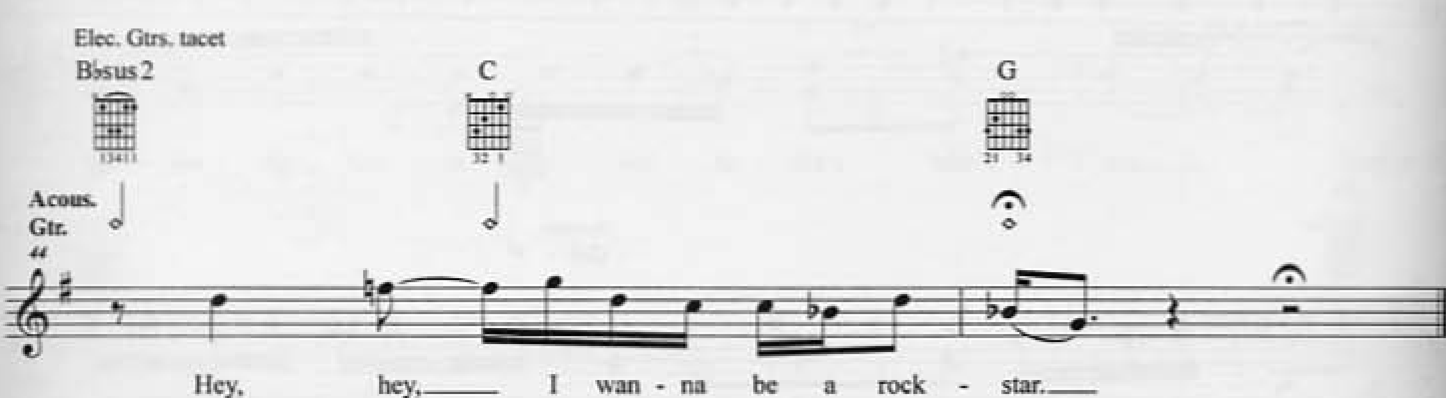

C
Eb
F
girls come eas - y and the drugs come cheap. We'll all stay skin-ny 'cause we just won't eat. And we'll
end Rhy. Fig. 1
end Rhy. Fig. 1A
w/Rhy. Figs. 1 (Elec. Gtr. 2) & 1A (Elec. Gtr. 3)*
G
Bb
hang out in the cool - est bars, in the V. I. P. with the mov - ie stars. Ev - 'ry
*Re-enter here at D.S.
C
Eb
F
good gold dig-ger's gon-na wind up there, ev - 'ry Play - boy bun-ny with her bleach-blonde hair.
And we'll...
1.
Bb
C
G
Hey, hey, I wan-na be a rock - star.
Elec. Gtr. 3


B♭sus2
C
G
Acous. Gtr.
Hey, hey, I wan-na be a rock - star.
3. I wan-na be
T A B
2. 3.
w/Rhy. Figs. 1 (Elec. Gtr. 2) & 1A (Elec. Gtr. 3)
G
hide out in the pri - vate rooms with the
B♭
lat - est dic - tion - ar - y and to - day's who's who. They'll
C
get you an - y - thing with that e - vil smile. Ev - 'ry -
E♭
F
To Coda
bod - y's got a drug deal - er on speed di - al.


B♭
C
G
Hey, hey I wan-na be a rock - star. I'm gon-na
Elec. Gtr. 3
Bridge:
E♭
B♭
sing those songs that of-fend the cen - sors. Gon-na pop my pills from a Pez dis-pen - ser. Get
E♭
C
Acous. Gtr.
washed - up sing-ers writ-ing all my songs. Lip sync 'em ev - 'ry night so I don't
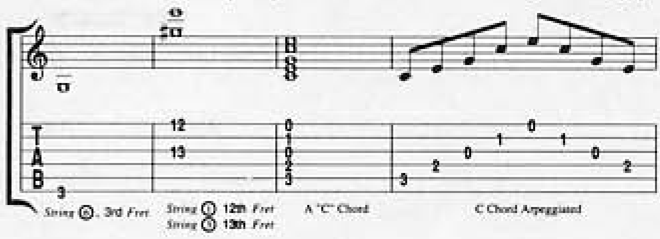






Verse 3:
I wanna be great like Elvis, without the tassels,
Hire eight bodyguards who love to beat up assholes.
Sign a couple autographs so I can eat my meals for free. *(I'll have the quesadilla, ha, ha.)*
I'm gonna dress my ass with the latest fashion,
Get a front door key to the Playboy mansion.
Gonna date a centerfold that loves to blow my money for me. *(So how ya gonna do it?)*
I'm gonna trade this life for fortune and fame,
I'd even cut my hair and change my name.
(To Chorus:)

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION
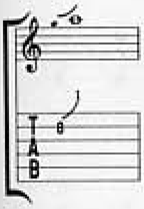
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



BENDING NOTES



HALF STEP: Play the note and bend string one half step.*



WHOLE STEP: Play the note and bend string one whole step.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.
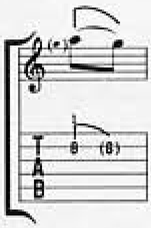


SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.



PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.
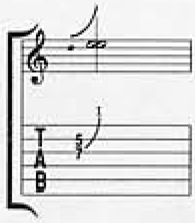


PREBEND AND RELEASE: Bend the string, play it, then release to the original note.
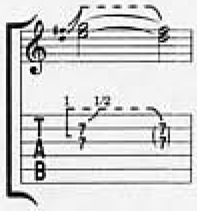


REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



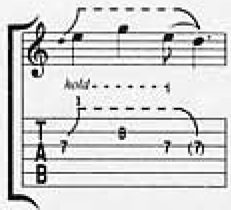
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.
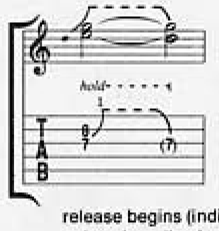


UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.
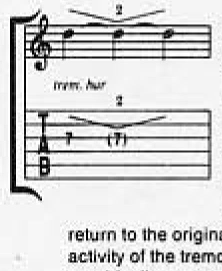


BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

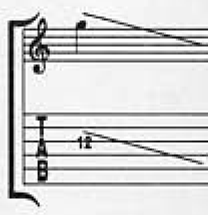


BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.
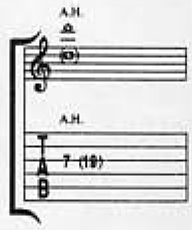


UN-SPECI[...] INTER[...] The pi[...] note o[...] chord [...] lowere[...] unspec[...] interva[...]
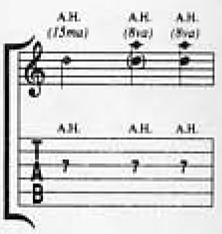
HARMONICS



NATURAL HARMONIC[...] A finger of t[...] hand lightly touches the[...] or notes ind[...] in the tab a[...] played by th[...] hand.



ARTIFICIA[...] HARMONI[...] The first ta[...] number is [...] then the pi[...] hand produ[...] the harmon[...] using a fin[...] lightly touc[...] same string at the second ta[...] number (in parenthesis) and [...] picked by another finger.



ARTIF[...] "PINC[...] HAR-MONI[...] A note fretted indicat[...] the tab the pic[...] hand produces the harmonic by squeezing the pick firmly whi[...] the tip of the index finger in th[...] attack. If parenthesis are foun[...] around the fretted note, it doe[...] sound. No parenthesis means the fretted note and A.H. are h[...] simultaneously.

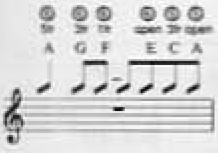
**By Kenn Chipkin and Aaron St[...]

RHYTHM SLASHES
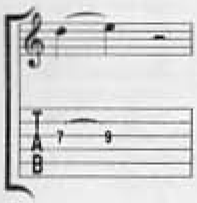


STRUM INDICATIONS: Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.
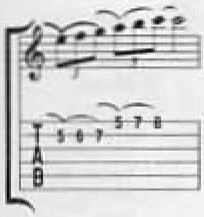


INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS



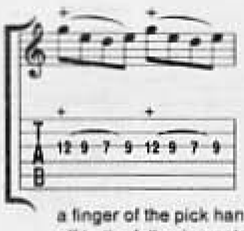
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.
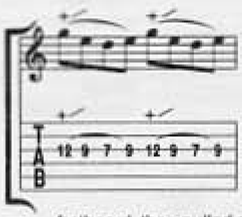


LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.
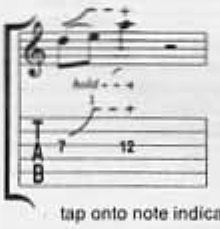


PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



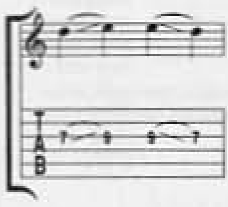
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



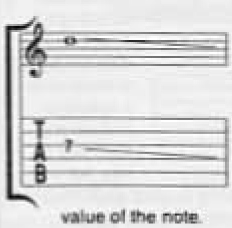
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.
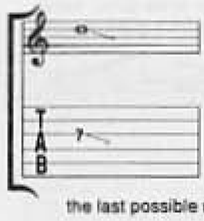


BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



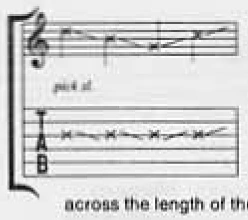
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).
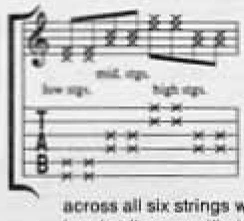


LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



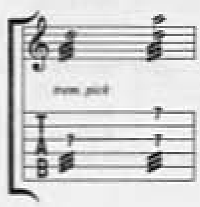
PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).
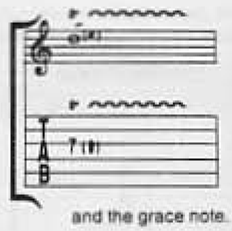


MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).
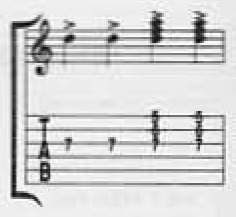


PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.
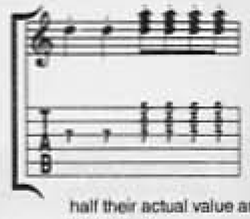


TREMOLO PICKING: The note or notes are picked as fast as possible.



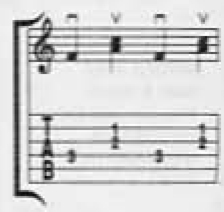
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



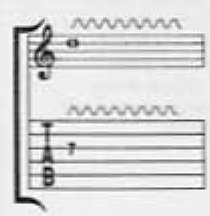
ACCENT: Notes or chords are to be played with added emphasis.



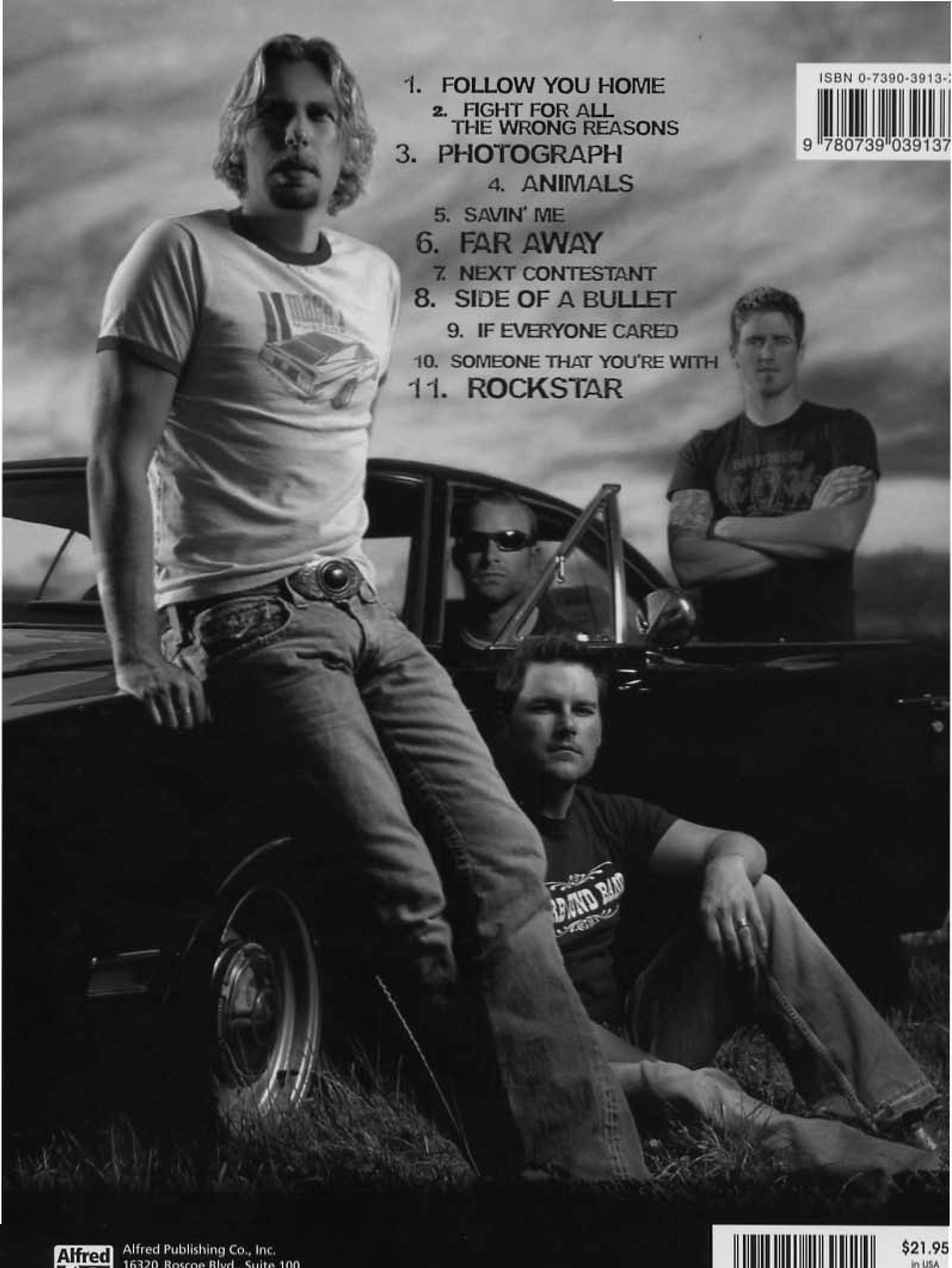
STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.



DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (V) of the pick.



VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.



1. FOLLOW YOU HOME
2. FIGHT FOR ALL THE WRONG REASONS
3. PHOTOGRAPH
4. ANIMALS
5. SAVIN' ME
6. FAR AWAY
7. NEXT CONTESTANT
8. SIDE OF A BULLET
9. IF EVERYONE CARED
10. SOMEONE THAT YOU'RE WITH
11. ROCKSTAR

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